

NEWS: TAMRON
SHOWS NEW ZOOM



ESSENTIAL LIGHTING SKILLS
FOR POWERFUL PORTRAITS

amateur photographer

Saturday 14 January 2012

FOR EVERYONE WHO LOVES PHOTOGRAPHY, EVERY WEEK!

LUMIX DMC-GX1

Panasonic's premium
street machine



ON TEST

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**PORTRAITURE
MASTERCLASS**

Simple steps in the studio



TECHNIQUE

PAGE 19

AP EXPLAINS... PAGE 56

On-sensor autofocus systems



**FOCUS
STACKING**
Heather Angel
reveals depth of
field secrets

PAGE 14

SIGMA

www.amateurphotographer.co.uk

MACRO 105mm

Shoot stabilised wildlife life-size

FULL AP
FIELD
TEST



PAGE 51



Nikon 1



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At the heart of the image



Contents

Amateur Photographer For everyone who loves photography

I WONDER what will become of Olympus. It seems the company is in turmoil at the top, while at ground level nothing has changed. Sales are on the way up, and this week's PMA trade show promises the announcement of something new and exciting. I suppose the average consumer has no knowledge, and probably no interest, in Olympus as a corporation and the relationship stops firmly at the shiny nameless product. For the long-term camera enthusiast, of any brand loyalty, there will be an affinity with the father of the OM system. It is one of those companies that has created truly great and truly memorable products since it began camera production 75 years ago. It is also a company that has led the pack with

technological innovation, including miniaturisation methods, live view and anti-dust systems.

Now the corruption is out in the open I hope the company takes the chance to make a fresh start. Perhaps Mr 'clean' Woodford will take the chair and turn things around and, while the spotlight is still on, the company will use the opportunity to do great things. The shares are priced so low, though, a takeover is a possibility. I'd rather it didn't happen, but if I were a competitive brand I'd see it as a bargain.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

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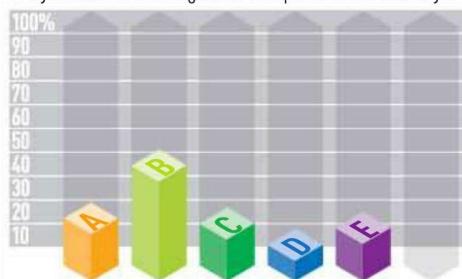
HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax:** 0203 148 8123
Email: amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2517 **Email:** lee_morris@ipcmedia.com **AP Subscriptions Telephone:** 0845 676 7778
Email: ipcsubs@qss-uk.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

THE AP READERS' POLL

IN AP 17 DECEMBER WE ASKED...

Are you more or less organised compared to the film days?



YOU ANSWERED...

A I'm more organised and can find every picture easily	19%
B I'm more organised, but it could be better	41%
C I'm about the same	17%
D I'm less organised, but I'm getting there	8%
E I'm really not in control of my digital filing	15%

THIS WEEK WE ASK...

Has the scandal diminished Olympus in your eyes?

VOTE ONLINE www.amateurphotographer.co.uk

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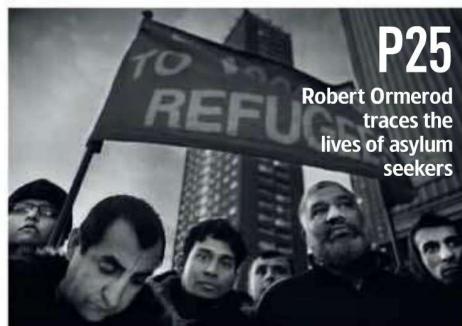
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Robert Ormerod traces the lives of asylum seekers

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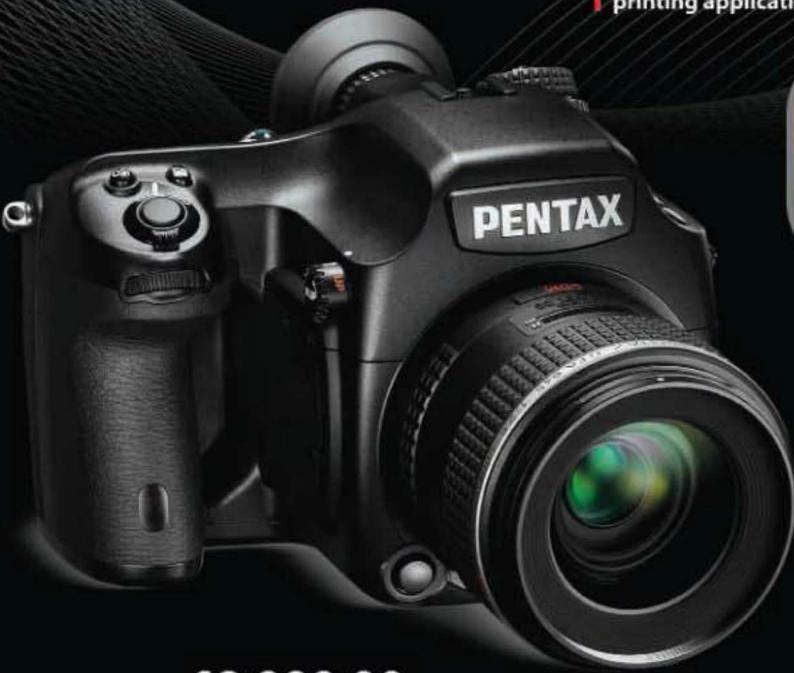
Robert Ormerod's Red Road documentary project traces the lives of asylum seekers in Glasgow. He talks to Gemma Padley about his work and offers an insight into what it takes to produce a compelling photo essay

introducing the
PENTAX

645D

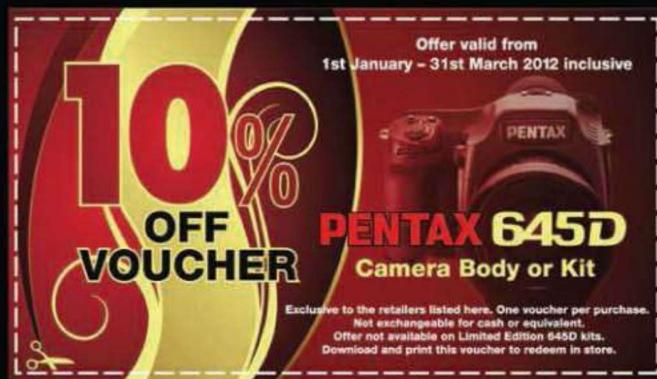
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Our Price: £3499.99

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Our Price: £1799.99

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Our Price: £999.00

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150mm f/2.8 (IF) 645



Our Price: £1199.99

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35mm f/3.5 SMC 645



Our Price: £1699.99

or pay £70.83 per month

300mm f/5.6 SMC 645



Our Price: £1999.99

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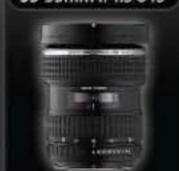
55-110mm f/5.6 645



Our Price: £1399.99

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Our Price: £1999.99

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APNews

News | Analysis | Comment | PhotoDiary 14/1/12

“The company offers its deepest apologies...”

Investigators raid Olympus HQ, page 6

Photo rights victory • Met agrees undisclosed settlement

FREELANCE PHOTOGRAPHER WINS POLICE PAYOUT



Committed to defending your photographic rights!

A FREELANCE

photographer has won an out-of-court settlement from the Metropolitan Police over pictures taken at a military parade in 2010.

Police had initially told Jules Mattsson (pictured right), then 15, that he needed parental permission to photograph police cadets in Romford, Essex. He was eventually arrested for breach of the peace and detained for 15 minutes before being released.

Mattsson's lawyers, Bindmans LLP, argued that officers had falsely imprisoned the photographer, assaulted him and breached his 'right to report, under Article 10 of the European Convention on Human Rights 1998'.

Mattsson repeatedly told officers they had no right to stop him taking pictures in a public place. He was told that his photography of cadets taking part in the Armed Forces Day in June 2010 was 'anti-social'.

Despite his protests, Mattsson

claimed that police took his camera, frogmarched him away from the area and pushed him down some stairs after he refused to give an officer his personal details.

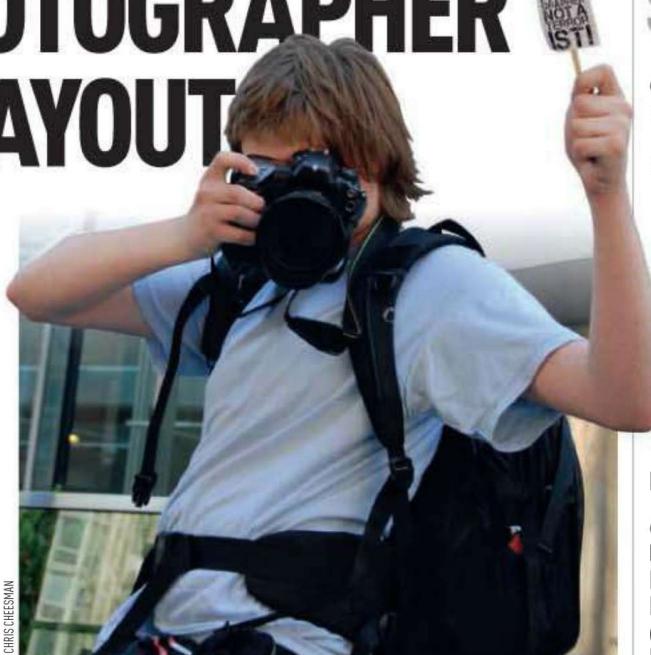
The reasons for stopping the photographer appeared to change by the minute, as revealed in the conversation Mattsson had with police, which he recorded on his mobile phone and uploaded to YouTube afterwards, along with some pictures.

At one point an officer told the photographer that police did not need the power of the law to stop him taking pictures.

Mattsson – a student working as a photographer in his spare time – was told he was breaching the Terrorism Act, Public Order Act and child protection laws.

'I was quickly and aggressively stopped by one of their [police cadet's] adult officers asking me who I worked for...' the photographer wrote in his blog at the time.

'I responded that I was a freelance and upon being told I needed parental permission to photograph them, I explained



this was a public event in a public place and that I didn't for editorial use.'

Mattsson was told that his photography presented a danger because, if he continued, he was 'likely to be trampled on by soldiers' from the parade.

Mattsson's solicitor, Chez Cotton, said: 'The police had no right to stop him photographing in a public place. The Inspector attempted to justify his actions in shocking and absurd ways.'

In a statement, the Met told

AP: 'We can confirm the MPS Directorate of Legal Services, on behalf of the Commissioner, agreed an out-of-court settlement, as well as paying compensation and meeting legal costs for a 16-year-old male, following an incident where he was prevented by officers taking pictures at the Armed Forces Parade in Romford on 26 June 2010.'

A Met spokesman added that the force has issued an apology.

The amount of the settlement has not been disclosed.

TAMRON LAUNCHES LENS FOR SONY CSC

EARLY 2012 will see the debut of a compact system camera (CSC) lens from independent lens maker Tamron.

The Sony E-mount-compatible 18-200mm f/3.5-6.3 Di III VC, for the NEX range, includes Tamron's Vibration Compensation (VC) technology.

In full-frame (35mm) viewing angle terms the lens should deliver the equivalent of a 27-300mm zoom.

The 460g newcomer will be out in a choice of silver or black at a price yet to be announced.

Features include a 17-elements-in-13-group, seven-diaphragm blade construction and a minimum focus of 0.5m.

The lens includes a Direct Manual Focus function designed to allow the photographer to make fine manual-focusing adjustments when using AF.



An exact launch date has not yet been announced.

SNAP SHOTS

● Carl Zeiss sales revenue has topped €4bn for the first time. Zeiss notched up sales of €4.237 billion, compared to €2.981 billion the year before. Earnings before taxes and interest reached €607m in the year to 30 September 2011, which was a 43% increase on the previous year.

● Sigma this month launches the PG-31 Power Grip for its SD1 DSLR. The grip is designed to hold two BP-21 Lithium battery packs and includes a shutter button, allowing the camera to be held in vertical format. A price has yet to be announced.



To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.

Do you have a story?

Contact Chris Cheeseman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer
@ipcmedia.com

A week of photographic opportunity

PHOTO DIARY

Wednesday
11 January

EXHIBITION Images: Scottish Photographers, ends today, at FifeSpace Gallery, Glenrothes, KY7 5NX. Tel: 01592 611 101.

EXHIBITION Work and Performance, by Sandra Lousada, until 20 May at the National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055.



© SANDRA LOUDA

Thursday 12 January

EXHIBITION Future Map 11, by University of the Arts London graduates, until 5 February at Zabludowicz Collection, London NW5 3PT. Visit <http://futuremap.arts.ac.uk>. **EXHIBITION** Landscape Photographer of the Year, until 28 January, the National Theatre South Bank, London SE1 9PX. Tel: 0207 452 3400. Visit www.take-a-view.co.uk.

Friday 13 January

EXHIBITION The Family, by Jocelyn Bain Hogg, until 14 January, at Foto8, London EC1Y 0TH. Tel: 0207 253 8801. Visit www.foto8.com.

EXHIBITION The Day the Music Died, features musicians who met untimely deaths, until 5 February at Proud Camden, The Horse Hospital, London NW1 8AH. Tel: 0207 482 3867. Visit www.proud.co.uk.



© SIMONE LUECK

Saturday
14 January

EXHIBITION Richard & Famous, by Richard Simpkin and Simone Lueck, (curated by Martin Parr), until 18 March at Open Eye Gallery, Liverpool L3 1BP. Tel: 0151 236 6768. Visit www.openeye.org.uk. **DON'T MISS** 'Going Digital' photography workshop (10am-4pm, price £75), at Kingston Lacy, Wimborne Minster, Dorset BH21 4EA, Tel: 01202 883 402. Visit www.nationaltrust.org.uk.

Sunday 15 January

EXHIBITION Gibson Through The Lens, features vintage images of musicians who are fans of Gibson guitars, until 31 January at the O2, London SE10 0DX. Visit www.britishmusicexperience.com. **EXHIBITION** No Redemption, by Keith Pattison, until 27 January at University Gallery, Northumbria University, Newcastle upon Tyne NE1 8ST. Tel: 0191 227 4424. Visit www.universitygallery.co.uk.

Monday 16 January

EXHIBITION The Day the Factory Died, by Christophe Von Hohenberg, until 22 January at Coldharbour London, London, SE5 9PT. Visit www.coldharbourlondon.com. **EXHIBITION** Astronomy Photographer of the Year, until 12 February at the Royal Observatory Greenwich, London SE10 8XJ. Visit www.nmm.ac.uk.

Tuesday 17 January LATEST AP ON SALE

EXHIBITION Photographs of Children, by Julia Margaret Cameron, until 13 February at V&A Museum of Childhood, London E2 9PA. Tel: 0208 983 5200. Visit www.vam.ac.uk/moc. **EXHIBITION** Shooting on the Front Line: One Soldier's War in Afghanistan, by TA Reservist Major Paul Smyth, until 29 January, at The River & Rowing Museum, Oxon RG9 1BF. Tel: 01491 415 600. Visit www.rrm.co.uk.

M Zuiko Digital 'movie zoom lens' launched

OLYMPUS 12-50MM LENS EMERGES AMID SCANDAL

ON THE day Olympus averted automatic expulsion from the Tokyo stock market as it battled a £1.1 billion scandal, the troubled firm unveiled a new 12-50mm lens for its Pen series cameras.

Due on sale at the end of this month, priced £349.99, the M Zuiko Digital ED 12-50mm f/3.5-6.3 EZ lens takes the 'movie zoom lens to a new level', claimed the firm in a statement. It added: 'An electromagnetically powered zoom mechanism lets you zoom in and out smoothly and quietly, at a constant rate. This avoids the camera shake that often occurs when you zoom by hand and cuts out the noise of motor gears in the background, which can potentially ruin your movie.'

In a first for a Pen micro four thirds camera optic, the new lens includes an 'L-Fn' button, designed to 'prevent the camera focusing on the wrong subject by mistake'.

A spokesman explained: 'Should something suddenly come between the lens and your intended subject, you simply push this button to temporarily suspend autofocus until it has moved out of the way.'

The lens will deliver the 35mm viewing angle equivalent of a 24-100mm zoom, according to Olympus.

In December the Tokyo Stock Exchange confirmed that Olympus had managed to submit its revised business results, with just hours to spare, which meant it



escaped automatic delisting. However, the company still faces being expelled from the stock market for making false statements relating to the 13-year accounting cover-up.

FRAUD SQUAD RAID'S OLYMPUS HQ

JUST before Christmas, Japanese prosecutors raided Olympus's Tokyo HQ, searching for evidence of criminal wrongdoing in a £1.1 billion financial scandal.

Dozens of dark-suited investigators were filmed entering the Olympus office building on 21 December 2011 as part of an investigation into an accounting cover-up that the firm admitted on 6 December. Homes of Olympus executives who have been blamed for the scandal were also searched, according to local press reports.

In response, Olympus issued a statement confirming that a 'search and seizure' operation had begun, adding: 'The company would like to take this opportunity again to offer sincerely its deepest apologies to shareholders, investors, business partners and other relevant parties for all inconvenience caused.'

Meanwhile, the UK's Serious Fraud Office and the FBI in the US are conducting separate inquiries with the help of former Olympus CEO Michael Woodford (pictured right), who was sacked after alerting the world to a massive accounting cover-up. (See News, AP 5 November 2011).



CHRIS CHEESMAN

SNAP SHOTS

● Police Community Support Officers told a photographer that taking pictures of them was illegal and ordered the photographer to delete them, according to a BBC News report. Tom Maddick, 26, was taking pictures in Mansfield, Notts, for a documentary project about the town. Maddick said the PCSOs told him he needed permission to photograph people in a public space. Afterwards police admitted there was a 'training issue', but told the BBC that an arrest could be made 'if a photographer's actions were deemed to be causing harassment'.

● The 2012 Vimeo Film Festival+Awards is seeking entries from filmmakers across Europe. The event will be co-judged by renowned British fashion photographer Phillip Bloom. For details visit <http://vimeo.com/awards>.

● The Associated Press has whittled down more than one million images captured by its photographers in 2011 to just 10 for an online gallery. Subjects covered include earthquakes and the demise of Osama Bin Laden. To view the agency's Year in Photos, visit <http://t.co/SSt3aMq>.



Do you have a story?
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Tel: 0203 148 4129
Fax: 0203 148 8130
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DSLRs not allowed in tube station

DSLR BAN SPARKS RIGHTS OUTRAGE



Committed to defending your photographic rights!

OFFICIALS have defended a controversial ban on the use of DSLRs inside an old tube station and blamed it on a 'spiral staircase'.

The London Transport Museum described photographers' adverse reactions to the sign, which appeared at two recent open-day weekends at the now-disused Aldwych station, as a 'bit disappointing'.

The sign, which went on display outside the venue at the end of last year, read: 'Due to their combination of high-quality sensor and high resolution, digital SLR cameras are unfortunately not permitted inside the station.'

Aldwych tube station closed in 1994. When open to the public, tours cost £20 a head for adults.

The incident prompted a storm of protests online. Photographer Tim Allen, who spotted the sign (see right), described the rule as 'idiotic'.

Fellow photographer Paul Vincent wrote on Twitter: 'One chap brought a 35mm [film] SLR.' Another, using the Twitter name Emilio, used an iPhone to avoid falling foul of the regulations.

Officials have attempted to brush the matter aside.

Wendy Neville, a spokesperson for the London Transport Museum, which runs the venue, told AP that she couldn't see what all the fuss was about and dismissed the issue as 'been and gone'.

'We could [instead] have not gone ahead with the [open day] event,' she told us.

Refusing to comment further by phone, Neville later emailed a statement that read: 'There was not a ban on taking photos during tours.'



© TIM ALLEN

'However, there were restrictions on professional cameras and tripods because we were concerned that people using them could delay the tours for others, as it was a very tight schedule with more than 2,500 visitors going up and down a spiral staircase of about 160 steps to get to and from the platforms.'

'We wanted to make the tours as enjoyable and safe as we could for everyone. With

the huge public interest in seeing the disused tube station, it was better to have the event with this restriction rather than no visit at all.'

'We apologise to visitors who wanted to use this kind of camera during tours to the station.'

Originally named Strand, the underground station at Aldwych was used as a public air raid shelter during the Blitz and has featured in films such as *Atonement*.

OLYMPUS HINTS AT LAUNCH OF CSC SERIES

OLYMPUS is reportedly set to launch a new series of compact system cameras (CSCs) featuring a built-in, high-quality viewfinder.

The new CSC line-up will run alongside the existing Pen micro four thirds camera range, such as the E-P3 (see below), an official for the firm reportedly told Japan's *Digital Camera Magazine*.

In the interview, Olympus marketing manager Haruo Ogawa hinted that the new technology 'should help mirrorless cameras become mainstream, instead of remaining confined to the domain of hobbyists'. However, Ogawa remained tight-lipped on details of the viewfinder.

An Olympus UK spokesman declined to comment when contacted.

It seems Olympus will continue to support the four thirds format for DSLRs, and that the firm is working on a new E-system model.

To read the full article,

visit www.sawnews.com/Tech/68051.aspx

The news comes as Olympus reports a 32% increase in volume sales of interchangeable-lens cameras (E-system plus Pen-series) in the six months to 30 September 2011. The company sold around 330,000 units during the half-year, according to accounts published on the firm's website. Total digital camera sales rose 15% year-on-year, to 4.2 million units.

However, the firm predicts that its imaging division will struggle to make a profit for the 12 months to 31 March 2012.

In a recording posted on its website, Olympus Tokyo stated: 'Going forward, partly due to the flooding in Thailand, we are now projecting that figures might be lower than we initially anticipated.'

The firm added: 'Should that happen, it would mean that the operating loss would be recorded for the second consecutive year...'

NEW MEMORY CARD FORMAT ON WAY



A NEW type of memory card is being launched by the CompactFlash Association (CFA).

'The XQD specification is based on the PCI Express specification, which provides a solid base for future performance scaling,' said the organisation.

Billed as 'durable and robust', the XQD cards will measure 38.5x29.8x3.8mm. They should deliver a write speed of at least 125MB/sec, according to the CFA, which will showcase the cards at the CP+ trade show in Yokohama, Japan, from 9-12 February.

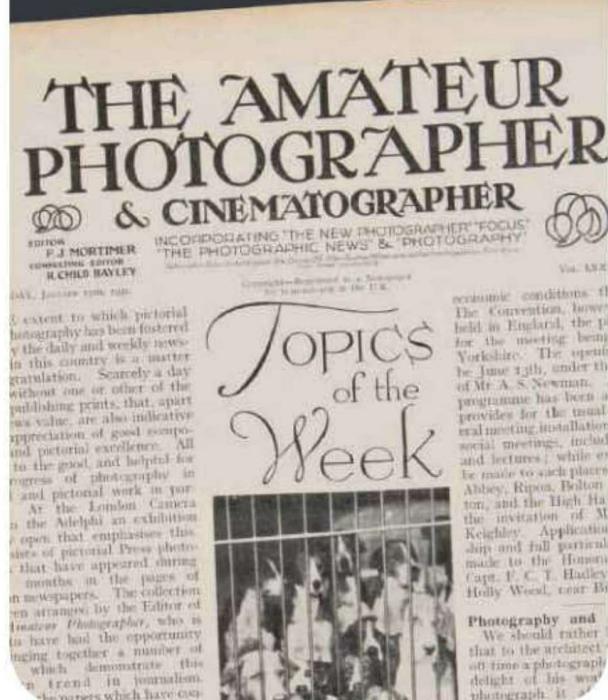
'The XQD format will enable further evolution of hardware and imaging applications, and widen the memory card options available to CompactFlash users such as professional photographers,' said CFA chairman Shigeto Kanda.



AP THIS WEEK IN...

1932

Prevailing economic conditions forced the Photographic Convention of the United Kingdom to abandon plans to hold this year's get-together on the Continent. Instead, the event – starting on 13 June – was set to take place somewhat nearer to home: Ilkley, West Yorkshire, to be precise. As well as the usual AGM, meetings, lectures and installation of the President, organisers promised excursions to places such as Fountains Abbey, Ripon and Skipton.



CLUB NEWS

Club news from around the country

ALBA PHOTOGRAPHIC SOCIETY

The society holds meetings on Wednesdays (7-10pm) at the Netherton Community Centre, Old Manse Road, Netherton, Wishaw, North Lanarkshire ML2 0EW. Tel: 01698 372 983.

SCUNTHORPE CAMERA CLUB

The club, which was founded in 1937, recently walked away with honours in the Lincolnshire Photographic Association's Photographer of the Year Award. Members meet on Wednesdays (7.15pm) at the Community Centre, 26 Lindum Street, Scunthorpe, South Humberside DN15 6QW. Visit www.scunthorpecameraclub.co.uk.

SNAP SHOTS



© PETER DENNESS
A portrait of a brown hare has triumphed in a nationwide wildlife contest organised by a wildlife website. The black & white photo (see above) by London-based photographer Peter Denness beat around 2,000 other entries to top spot in the 2011 Wildlife Extra UK Wildlife Photography Competition. 'We don't usually go for b&w images, but Peter's hare was just too good,' said the judges, describing the standard of entries as 'fantastic'. Peter's photo won the Mammals section. The judges said they were 'hugely encouraged' by the quality of the entries given that the contest offered no cash prize. Category winners were: Agnieszka Dymek (Bugs); Howard Booty (Birds); Matthew Oxley (Reptile, Amphibian and Marine Life); Martin Sothcott (Landscapes); and Lisa Clyma (Under 16s).



Do you have a story?

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Fax 0203 148 8130
amateur photographer
@ipcmedia.com

Royal portraits to go on display BEATON SHOW TO MARK DIAMOND JUBILEE

IMAGES of the Queen by society photographer Cecil Beaton are due to go on show at the V&A in London to mark Her Majesty's Diamond Jubilee.

The show, which will take place from 8 February to 22 April, will feature early royal portraits displayed in a 'romantic and painterly style'.

They will go on show alongside contact sheet images that include the late Queen Mother surveying bomb damage at Buckingham Palace.

The exhibition will feature a portrait of the then Princess Elizabeth giving her first radio broadcast, on the BBC's *Children's Hour*.

Another shows her after becoming the first female Colonel-in-Chief of the Grenadier Guards, aged 16.

Beaton's official portraits of the Queen after her coronation will also

star alongside extracts from the photographer's diaries and 'candid snapshots of the Queen and her Maids of Honour'.

A separate section of the show will be devoted to Beaton's career as a photographer, and will include portraits of him by David Bailey and Irving Penn.

Beaton's last portrait of the Queen, captured in 1968, will also form part of the exhibition.



UK PHOTOGRAPHER ON £30K SHORTLIST

UK PHOTOGRAPHER

John Stezaker has been shortlisted for the Deutsche Börse Photography Prize 2012,

which offers a £30,000 award.

The competition aims to reward a photographer who has made a significant

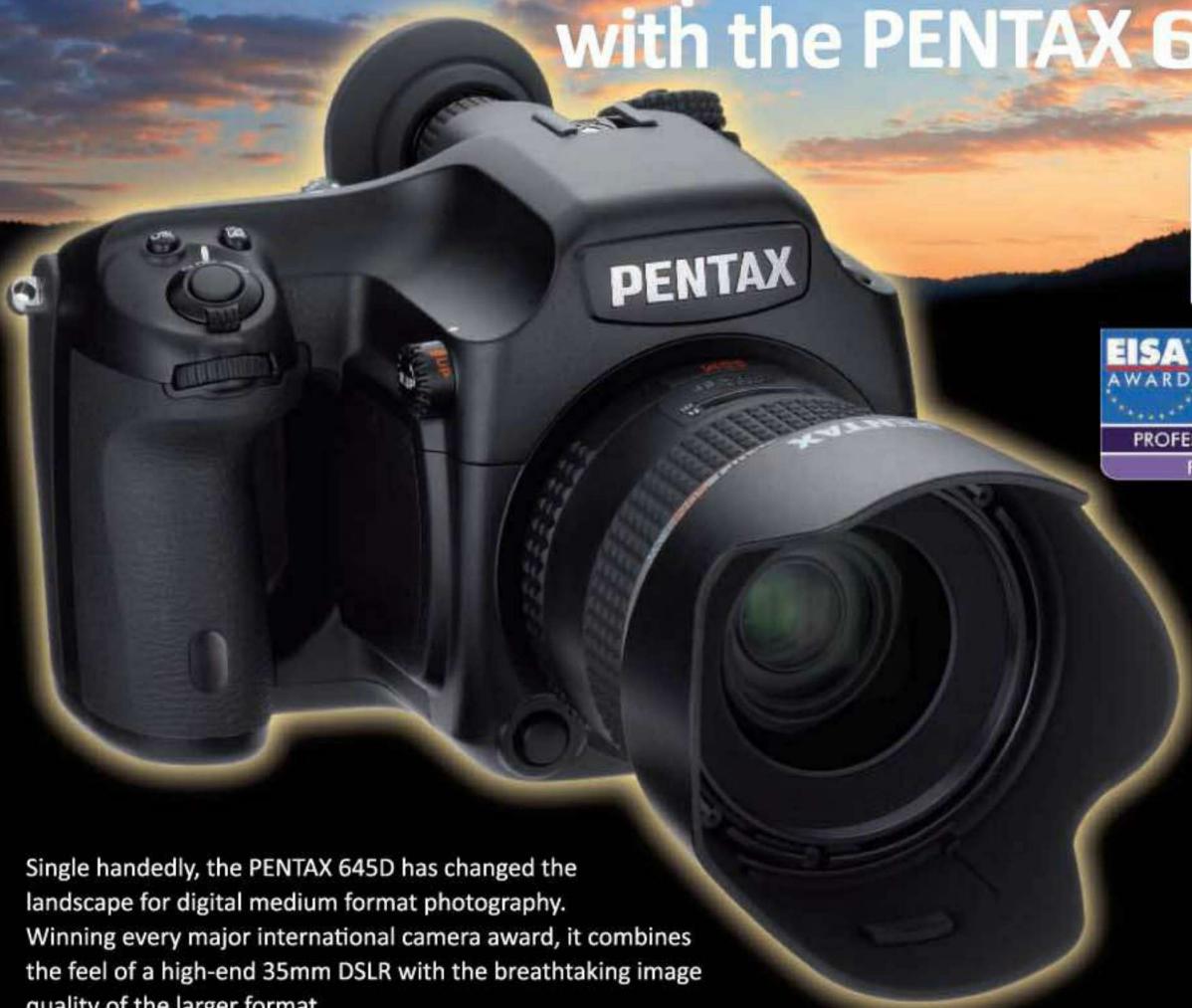
contribution, in either exhibition or publication format, to photography in Europe between 1 October 2010 and 30 September 2011.

Stezaker was shortlisted for his exhibition at the Whitechapel Gallery in London earlier this year.

The other nominees are: Pieter Hugo (South Africa); Rinko Kawauchi (Japan); and Christopher Williams (USA).



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CONN'S CAMERAS LTD 54 Clarendon Street, Dublin 2
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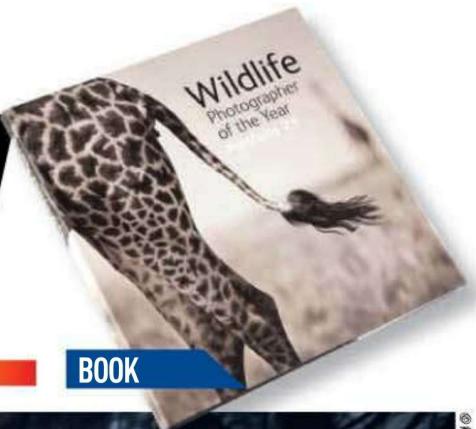
PENTAX

PIX YOUR LIFE

APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

BOOK



Wildlife Photographer of the Year: Portfolio 21

Edited by Rosamund Kidman Cox, The Natural History Museum, £25, 160 pages, hardback, ISBN 978-0-565-09298-6

THE VEOLIA Environnement Wildlife Photographer of the Year awards never fail to deliver when it comes to captivating and breathtaking wildlife photography. This 2011 collection brings together the best images taken by a number of the world's professional and amateur wildlife photographers. Each image more than justifies its presence within the book and the informative captions give you a nice insight into each photograph. Flicking through the images it becomes very apparent that taking successful wildlife photographs doesn't mean having to jump on a plane to travel overseas. Some of the best pictures were taken in this country, demonstrating that the British countryside is teeming with irresistible photographic opportunities.

Amateur Photographer
★★★★★

EXHIBITION



© BORIS SAVELEV

Boris Savelev – Colour Constructions

Until 21 January, Michael Hoppen Gallery, 3 Jubilee Place, London SW3 3TD. Tel: 0207 352 3649. Website: www.michaelhoppengallery.com. Open Mon-Fri 10.30am-6pm, Sat 10.30am-5pm. Admission free

BORIS Savelev is a name you may not forget after seeing the Russian photographer's work. Born in Chernovitz in 1947, Savelev is one of Russia's foremost photographers. His style – found street scenes that are poetic and abstract in appearance – capture glimpses of everyday life in muted colours and shadows. This exhibition features some 30 colour prints over two levels; the works on display cover the period 1987-2010, with subjects ranging from shadowy passengers glimpsed on a bus to silhouettes of passers-by and a café scene bathed in soft light. What is especially interesting about Savelev's work is the printing process he uses. The prints have been produced in conjunction with print lab Factum Arte using a custom-made flatbed multi-layer pigment printer. The process involves printing the images onto gesso-coated aluminium panels and then hand coating them with wax. This lends a richness to the hues of each image. Recommended. **Gemma Padley**



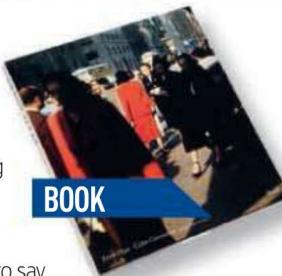
Ernst Haas: Colour Correction

Edited by William A Ewing, Steidl, £43, 232 pages, hardback, ISBN 978-3-86930-136-5

ERNST Haas is one of photography's biggest names and his vibrant colour imagery is one of the most influential bodies of work that we have. However, in recent years Haas's name has become synonymous with the world of shallow commercialism, largely due to the fact that a lot of his work was produced for the advertising market.

This book attempts to demonstrate that Haas had an entirely unseen side to his method, one that found him producing work for his own pleasure. The radical nature of these images demonstrates Haas's fascination with the loose abstract nature of the world around him. Many of

the images are stunning studies of texture and vivid colour, and it's fair to say largely surpass his more commercial work. The book itself is beautifully produced, with its sturdy hardcover and high-quality paper, which is typical of the high quality we've come to expect from publishers Steidl. As such, it's a vital volume to include in your book collection.



www.petapixel.com

THE BEAUTY of the most info-rich, well-thought-out photography blogs is that the blogger trawls the web for zany, surprising nuggets of information so you don't have to. PetaPixel is one such blog and there is certainly a lot of zany info to delve into. Nothing short of a portal to a wealth of photographic knowledge, filtered and available at click of a mouse, PetaPixel is the brainchild of computer programmer

and photography enthusiast Michael Zhang, and photographer and writer Jessica Lum. The blog is updated regularly and covers a lot of ground, which is impressive for a site that began only two years ago. One way to navigate what's on offer is to head straight to the Archives section. Here visitors will find a list of topics such as 'Do it yourself', 'Equipment' and 'Culture'. Clicking on a topic takes the user through to a list of

posts covering themes such as a tour inside George Eastman House in New York, the world's oldest museum dedicated to photography, and unseen photographs from the morning after the *Titanic* sank. There is video content, which makes the site especially dynamic, and web links to other photography websites, where you can get stuck into hands-on projects such as making your own Lensbaby-type optic. In short, PetaPixel is a quirky, insightful online resource

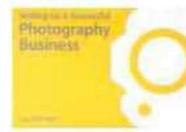
for photography enthusiasts across a range of subjects.

Gemma Padley



CONDENSED READING

A round-up of the latest photography books on the market



● SETTING UP A SUCCESSFUL PHOTOGRAPHY BUSINESS

by Lisa Pritchard, £12.99 There are many books on the market offering photography business advice, but few that could be considered essential. The value of this book is in the access it has to some genuinely interesting people who know exactly what it is like trying to turn professional. The book offers a good dose of practical advice so is definitely one to consider.

● SOCIAL MEDIA MARKETING FOR DIGITAL PHOTOGRAPHERS

by Lawrence Chan, £19.99 Now that no one bothers talking any more, preferring instead to insult each other on Twitter, professional photographers are employing more and more social-networking sites to conduct business. This book attempts to demonstrate the best ways to promote and sell yourself on sites such as Facebook, YouTube and your blog. It's an accessible read and brimming with valuable advice.

● A FRONT ROW SEAT

by Kirstin Sinclair, £29.95 Kirstin Sinclair has spent the past seven years documenting some of the world's biggest fashion shows, exhibitions and after parties. Sinclair clearly has a keen eye for celebrity and her lens swims in the dazzling designs she captures on the catwalks. While you may not necessarily be a fan of the fashion scene, there's something oddly fascinating about the strange glamour of this alien world.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

BUILDING BRIDGES

You've got to hand it to Fujifilm – its dedication to producing bridge cameras is relentless. In News in AP 10 December 2011, we learned of the company's 'new breed' of bridge camera in the shape of the X-S1 – and a handsome-looking instrument it is, too! While many photographers, particularly DSLR owners, resent bridge cameras (for whatever reason), how nice to see a camera maker with enough savvy to appreciate the still ongoing demand for them. And they're getting better each time!

I doubt that any photographer, no matter what camera they use, could sneer at the superb macro images taken by 18-year-old Jack Hood in that same issue, on what AP Editor Damien Demolder wryly called a camera 'not nearly man enough for the job' – a Fujifilm FinePix S200 EXR. Just look at the quality of Jack's shots, with one of them gracing that very issue's cover, and tell me they could have been bettered on a DSLR. Granted, Jack may have resorted to a Raynox DCR-250 macro converter, but the real star of the show is the camera.

I think young Jack has given the bridge camera's rather lowly image a huge shot in the arm, for which myself and I'm sure many other owners of these wonderfully versatile machines will be forever grateful. And well done Fujifilm for keeping the faith! **Allison Carpenter, Tyne & Wear**

Very well said, Allison. Bridge cameras are still very popular, and they sell very well indeed. I suspect they will be around for some time to come yet – Damien Demolder, Editor



Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

NOT SURPRISED

I'm not surprised about the ban on taking photos at events like the Winter Wonderland in Hyde Park, London (News, AP 17 December). Think about it: members of the general public see a group of men with very big cameras and obviously no children with them; they don't understand photography and wonder what these guys are doing, and some of them even complain. The organisers have to respond to this as children are involved and therefore ban people from taking photos of kids – or more correctly, ban groups of guys from taking photos. I bet they haven't banned parents from taking pictures of their own children using a compact camera or a mobile phone.

I'm a member of a photography club, but I would not suggest that our club go there as some people would turn up with L-series lenses and so on, which would just look out of place. The inverse of this is that I went to my daughter's nativity play and the school said photography was allowed, but stressed the images must not be posted on Facebook, and so on. What happened? Well, I don't know if anyone did post online, but the way people took their photographs made me want to ask the school to ban photography at future events. I was gobsmacked at how rude people were – standing in the way of everyone to get their shot, lots of camera beeps and lots of built-in flashes being used (even from the back of a large dark room). There was absolutely no etiquette whatsoever!

Back to the subject of the Winter Wonderland, I think the banning of photography at these events is our own fault. We need to tone things down a little. My advice is to take a 50mm lens, don't bother with a tripod and soak up the atmosphere. You never know, you might actually enjoy yourself.

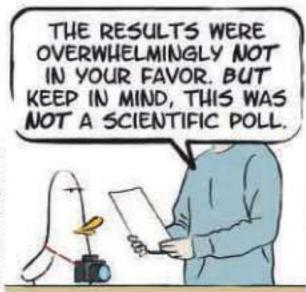
Shaun Pugh, via email

GETTING WORSE

I am old enough to remember how to make a print in a darkroom. I remember the days when, armed with nothing more than a Pentax SLR and a roll of Kodak Tri-X – a fast but grainy monochrome film – I would set-out for a day's shooting. I would take 36 frames, all the same speed, and use one fixed-focal-length lens. Then it was back home to hours spent in the darkroom, extracting that moment into a print.

How different it is today. On my DSLR I can shoot alternate frames in colour or monochrome, I can adjust the white balance to suit the light, I can shoot one frame at ISO 80 and the next at ISO 1600, I can fire off more than 1,000 frames in less than four minutes without reloading, and my photographs are probably no better – and often worse – than the ones from 30 years ago. Why? Because I don't think. My camera will achieve perfect focus and arrange the optimal exposure the moment I touch the button. If I don't like the look of the result I can delete it and try again. I can upload the images into Photoshop and, with a few clicks, produce high-key/low-key/HDR/

What The Duck



<http://www.whattheduck.net/>



Original



Edited

A MORE INFORMATIVE PATH

I would like to thank Damien Demolder for choosing one of my images for *Appraisal* ('Too windy for deck chairs', AP 10 December 2011). His critique was very honest and intuitive, and has helped to lead me on a more informative path photographically. The fact that it was even chosen for the *Appraisal* pages of your magazine was, to a man with my meagre photographic talent, like winning the Pulitzer Prize! And a great big thank you for the Camlink monopod I received as a result – the first thing I have ever won for pressing the shutter button on my beloved Pentax DSLR. You have made a very happy man in Grimsby.

Ian Bullivant, Lincolnshire

dodged or burned prints that, while perfectly acceptable on a technical level, look no different from many other images I see in the photographic press.

That 'sameness' is where digital photography has led us. No longer is it the skill of the photographer and darkroom worker that produces outstanding images. Rather, it is the influence of the journals we read and the clever algorithms in the software we use that determines the look of our final prints. And we seem to be running out of ideas. **Tony Gomms, via email**

PERFECTLY PRESERVED

Damien Demolder's leader about negatives and contact sheets in ring binders brought on the welcome whiff of nostalgia (AP 17 December 2011). Digital storage, whether it be on disc, memory stick or separate hard drives, doesn't compare with the old-fashioned approach Damien alluded to.

I recently checked out my old negative files, which date back to 1977. As in Damien's case, all subjects are labelled, stored with a still perfectly preserved contact sheet, with the binders looking like they were bought only yesterday. There are several thousand negatives, which I could use to achieve top-quality prints and indeed intend to do so when I purchase a film scanner. The only advice I followed regarding storing my negative files was to place them in a cool, dry and dark location. The bottom drawer of an old sideboard in my garage was chosen and served its purpose perfectly. I love the fact that I still have those memories dating back 34 years and which, unlike today's digital files, aren't about to disappear into cyberspace or end up on a disc or storage system that can go t't's up at any second! **Pete Scott, Tyne & Wear**

ADAPTER DIDN'T SURVIVE

Regarding the letters in AP 12 November and 10 December 2011 about digital sensors for old film cameras, a company in America (Silicon Film Technologies inc) created an adapter to convert film SLR cameras from 1999–2002, but I believe it went bankrupt due to lack of investment and some technical problems, together with the subsequent introduction of digital SLRs. There are pictures of it on the internet – just type 'Silicon Film' into Google Images.

Roger Scothern, Cambridgeshire

DIGITAL FILM

In response to MJ Burrows' letter in AP 10 December 2011 about someone designing a digital back for a 35mm camera, I was sure I recalled Kodak doing something with Nikon along those lines, and after looking around a bit I found that they made a series of DCS 400 backs for the F90 – initially, a 1.5-million-pixel sensor with a 2.6x crop, and later a 6.2-million-pixel sensor with a 1.3x crop. Perhaps it would be possible to pick one up second-hand if people are really that interested. At about the same size as the camera again, however, it doesn't make for a very portable system!

I have to agree with Damien's comments, though. Although this type of system may have made some sense back in the mid-1990s, turning a film camera into a digital camera makes little sense now with every manufacturer producing good digital models. There may be a lot of new options on modern DSLRs, but you don't have to use them – all the traditional controls are still there, generally in the same place as they are on film cameras, all of which means it really isn't hard to make the switch. **Matthew Maddock, via email**

Have your say

BACK CHAT

AP reader Peter Morrison adopts a new approach to photography after he decides that digital technology has made him a lazy snapper

I **DELIGHTED** in acquiring a new Olympus C-3000 in 2000, and even more so in my E-1 DSLR when I was able to afford one as the price dropped markedly in 2006. A few months ago, the hard drive on my computer finally became full, mainly due to the number of digital photographs I've taken in the interim, so I decided a clear out was needed while I awaited a bigger hard drive.

As I weeded out the unsatisfactory photos, I found myself disappointed at the quality of much of my output. It wasn't all bad – I've been a keen amateur for 35 years, and I am capable of turning out a good photograph – but what struck me was that there were a multitude of similar, uninteresting photos of nothing much in particular, yet when I took them the scenes must have caught my eye or conveyed something important to me. Now, as I look at them again, only a very small percentage strike me as worth printing out, and there are even fewer that I would wish to put on my wall. Most of the photos could be described at best as being memories of good times.

In itself, there is no harm in that if, like most people, that is all you set out to do when pointing a camera. But in common, I'm sure, with other regular readers of AP, I have always thought of myself as capable of more. I set about analysing my old boxes of photographs from when I started taking photos in the mid-1970s. I noticed that many of these photos were much better than the ones I have been taking for the past 11 years or so. There were definitely far fewer unsatisfactory photos, despite them having been taken on technically inferior equipment.

My first camera was a well-used Kodak Instamatic that was given to me by a relative when I was 13. The Instamatic required the use of flashcubes indoors. I came from a working-class family and the cost of developing colour negatives and replacing the flashcubes meant that I had to carefully consider each frame before pressing the shutter, especially at indoor family events. Remembering this led me to wonder if I had become lazy because the financial cost of taking poor pictures on a digital camera is negligible. For the past few months, therefore, I have been conducting an experiment. I have not allowed myself to take more than the equivalent of a roll of film (24 exposures) at any event or function, or on any day trip to see if it made a difference to the quality of my pictures. Put simply, it has!

Limiting myself in this way made me concentrate on all technical aspects of the photograph more than I had been doing, but in particular, I have returned to thinking more about composition than I have done for a long time. It's fair to say that I'm now actively seeking out more interesting photos again and taking them with renewed vigour and more importantly, care.



Heather's
focus-stacked
photograph of
love-in-a-mist,
comprising 41
images

BRINGING
YOU ESSENTIAL
EXPERT ADVICE
EVERY WEEK

PHOTO INSIGHT

Heather Angel discusses how focus stacking can produce beautiful 3D images of plants

THE PLANT you see here is called *Nigella damascena*, otherwise known as love-in-a-mist. It belongs to the buttercup family and one that has been grown in cottage gardens since Elizabethan times. When I first looked at this plant it was the arrangement of the flower and the leaves that really got me interested in taking a photograph. It's a very three-dimensional specimen, which gave me food for thought when looking at it from a macro perspective. When you're shooting macro photography and want a little more depth and coverage of the subject, you stop down your aperture to give yourself a greater depth of field. However, this plant was a problem as there were so many components that were sticking out into the foreground and receding into the background. It's a very complex structure, and one that is difficult to photograph in macro due to the fact that taking the aperture down to the maximum f-stop would result in a loss of image quality.

As it's quite a complicated plant, I wanted the background to be as simple as possible. That was important as I had all those fine bracts (leaves) all over the place. The background is a white board, which may not be the most exciting thing in the world, but when you're working with such a fascinating plant you want all the attention focused on the subject. I shot the image using a Nikon D3 camera with a Micro-Nikkor AF-S 105mm f/2.8 lens, and lit the plant using a Nikon SB-900 Speedlight with a Honl softbox, which gave the image a lovely soft light. When you're working with a white background you have to be careful not to cast a shadow on it. You must put the subject in front of the background and then light it from such an angle that the shadow falls outside of the field of view.

I soon realised that this plant would be an ideal candidate for a technique called focus stacking. Stacking is one of many techniques in digital imagery that help us when we want to produce an image where all plains of focus are pin-sharp. You could potentially apply the same kind of technique when working with film, but that would involve a lengthy process of scanning every frame and then combining them in post-production.

It is possible to take a focus-stacked image and focus on each plane manually, but there's a great risk of inaccuracy. My method

is to mount the camera on a focusing rail (sometimes called a focusing slide). The one I use is an American model called a B150-B macro-focusing rail (see right), which I bought from the US-based Really Right Stuff (reallyrightstuff.com), although there are plenty of other macro stages available in the UK.

The first thing to note is that there must be no wind, because if there's even the slightest shift in the position of your subject it will throw your photograph completely out of balance and the individual frames won't match up. You must also have constant light. As I've said, I used flash for this, but it was incredibly important that I mounted it on a lighting stand so the light fell in exactly the same place every time. Had it been handheld this wouldn't have been possible.

When I had my camera mounted on the rail and the rail mounted on the tripod, I focused on the area closest to the camera. That's the logical starting point. From there it's a bit of trial and error because you need to work out how much to shift the focus each time. You change the focus by rotating the knob at the back of the rail, which then moves the camera closer and closer to the subject. As the camera moves forward, the focus moves further into the subject, so each frame has a different portion of the subject in focus. It's worth experimenting because you may find that going by the measurement guide on the rail isn't quite right for your subject. You may want to go in more or less than what it tells you. When you've taken your final frame, make sure that you're focused on the furthest point.

If you end up with a huge number of images, you can always select every other frame rather than using every single shot – there are actually 41 frames in this image.

I used Helicon Focus (www.heliconsoft.com) to combine all my shots. Once you have your images loaded into the software, they come up as a series of thumbnails and you select which ones you want to use in your final image. It could be every single shot or every other one. The software will then match up every frame and produce your final image. It doesn't take long and the results can be absolutely stunning.

A lot of people know about focus stacking, but few put it into practice. It's now possible to produce images of flowers that are three-dimensional and actually quite close to how a painting would look, as each part of the image is in focus. It's a beautiful effect and I wholly recommend giving it a go. **AP**



HEATHER ANGEL

An internationally renowned photographer of the natural world and author of more than 50 books, Heather brings her expertise to AP

To see more images by Heather, visit www.heatherangel.co.uk or www.naturalvisions.co.uk. Heather regularly runs workshops at the British Wildlife Centre. For information on courses run by Heather and her son Giles, visit www.photographyandphotoshopcourses.co.uk

Heather Angel was talking to Oliver Atwell



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Portraiture

The Amateur Photographer Masterclass with **Andrew Sydenham**

AP photographer **Andrew Sydenham** demonstrates to three readers how a simple arrangement of lights can produce effective portrait photography. **Oliver Atwell** joins them

MANY photographers begin their love of photography by taking pictures of their friends and family. Be it holiday snaps or makeshift portraiture set-ups, shooting people we're comfortable with is an easy way to start understanding the ins and outs of our cameras and how light interacts with the subject being photographed. That's why in this *Masterclass*, AP's resident photographer Andrew Sydenham will be exploring the basics of portraiture and how a simple set-up in the home can produce effective results.

'In this *Masterclass* we'll be looking at some very basic lighting,' says Andrew. 'We'll look at how we can use light to shape and soften our subject, as well as

shadow reduction on the subject and the background. We'll start by looking at high-key lighting and how we can photograph our subjects against a pure-white background.'

Andrew says that different lighting set-ups can create various degrees of mood within an image. 'After the more commercial-looking portraits produced with high-key lighting, we'll take a look at low-key lighting,' says Andrew. 'Low-key is a lot more atmospheric and expressive, so we can have plenty of fun exploring that. It's a firm favourite with a lot of people who work in portraiture and the results that you can achieve are very expressive.'

Rather than using models, our readers will be photographing each other, meaning that

they can feel comfortable moving at their own pace. The day will also find our readers working with two small sets.

'The sets we'll be working with today are being kept to an absolute minimum,' says Andrew. 'The idea is to work in an area that can easily be replicated in the home. The key thing to remember throughout this whole day is how these techniques and ideas can be applied to objects and lighting found around the average home.'

Andrew will also show the readers some helpful accessories, such as snoots and softboxes, that can either be built from scratch at home or bought cheaply online.

'When you realise how easily these objects can be made at home, you'll begin to see that producing your own basic portraiture images need not be a matter of renting out a studio,' says Andrew. 'Portraiture is one of the most fun things you can do. There's nothing more satisfying than manipulating the light to bring the best out of your subject.'

Your AP Master... Andrew Sydenham



Andrew has been a London-based studio photographer for more than 20 years, working for a wide variety of editorial and advertising clients. Specialising in food and still life, he has contributed to more than 100 books and magazines. He provides product photography for *Amateur Photographer* and *What Digital Camera*, and is passionate about lighting techniques and equipment. Andrew also teaches on Foundation in Photography and Foundation in Digital Photography SPI courses.

The AP readers... Maria Mil



Maria has a passion for portrait photography and is hoping one day to make it a full-time profession. She uses a Canon EOS 60D. 'It's been a really nice day,' she says. 'No matter how much you think you know, there's always some other little tip that can change the way you approach your subjects.'

Chris Randle



Chris enjoys shooting various subjects, but is particularly keen on portraiture. He uses a Canon EOS 5D Mark II. 'It was a brilliant day,' he says. 'Getting a successful portrait image isn't always the easiest thing to pull off, but this day helped no end.'

Colin Roberts



Colin describes himself as a keen amateur who started taking portrait images around two years ago. He uses a Canon EOS 400D. 'Today has been a great opportunity,' he says. 'Having had a bit of a break from photography, this was a great way to get back to doing what I love.'

'A common problem for anyone new to portraiture is trying to make sure every part of the subject's face is in focus'

Breaking it down

THE FIRST thing that Andrew is keen to discuss is the type of equipment that today's readers will be using.

'Today we're in a studio environment, so we'll be using the continuous lighting emitted from our monolights,' says Andrew. 'We'll also be using a series of accessories that we can attach to our lights to shape and mould the subject. However, I don't want us to look at these lights and accessories as studio equipment. A lot of people can become a little overwhelmed by the numerous buttons and switches on this type of equipment. We just want to use these lights at the most basic level. At the end of the day the lights are just bulbs that can be switched on and off, just like a desk lamp or overhead light. A simple device like a directional lamp can produce some fantastic results when applied correctly. Everyone has desk lamps lying around and these little lights can produce some serious lighting. If you can control that light by using things like makeshift snoots and softboxes, then you're halfway to producing successful portraits at home.'

Andrew is also keen to point out that the accessories the readers will be working with today can be put together using everyday objects.

'A softbox is just a box,' says Andrew. 'The only difference is that it has a sheet of translucent material over the opening to diffuse the light. That isn't difficult to do yourself using a cardboard box and some tracing paper or kitchen roll. If you want to diffuse the light even more, you just double up on tracing paper. A snoot can be made from a piece of thick black card rolled into a



cone shape and placed over your light source. The point is that anything we do here today can be replicated in the home. Everyone has white sheets or card that can be used as a reflector. That's one of the most exciting things about this – the DIY trial-and-error nature of trying to replicate these effects in your living room.'



Lenses and depth of field

AS WITH any genre of photography, your choice of lens should be a primary consideration.

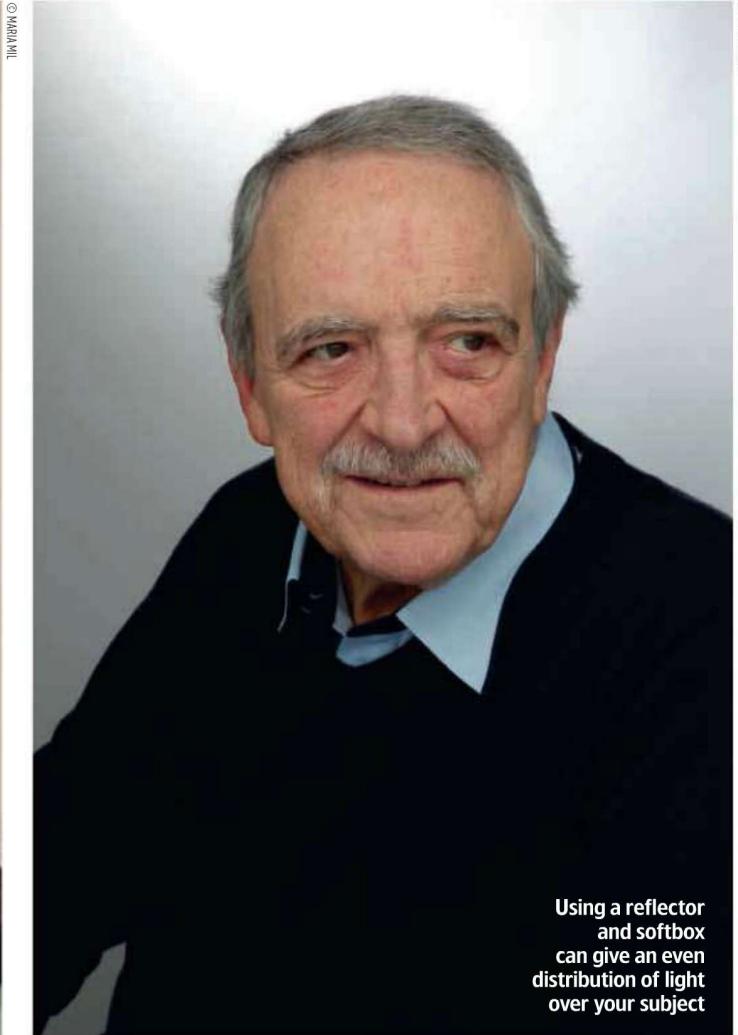
'The two lenses that are, in my opinion, ideal for portrait photography are a 85-100mm and a 70-200mm,' says Andrew. 'Both of these should provide a comfortable amount of distance between you and your subject, while using a zoom lens gives you a bit of free range to move in closer or a little further away from your subject without having to move your position.'

A common problem that photographers new to portrait photography can encounter is trying to make sure that every part of the subject's face is in focus. Anyone who has experience in portrait or even wildlife photography will know the horror of opening an image on-screen only to find that while the subject's nose is in focus, their eyes lack the necessary sharpness.

'Take your time and think about what you are doing,' says Andrew. 'There can be a tendency when working with live subjects to feel under pressure and rush things. I would suggest using autofocus to lock onto your subject and then switch to manual to tweak the focus and ensure the eyes are pin sharp. What you are looking to get in focus is everything from the tip of the nose to the ears. The thing to know is that there is a delicate balance between your light source, ISO, shutter speed and aperture. The important thing, as I'm sure everyone understands, is to get the eyes in focus, but you should really strive to get the whole head pin sharp.'

There are ways to ensure that you get your subject completely in focus, says Andrew. 'The most obvious thing to do is to close down your aperture,' he adds. 'If you're working with f/5.6, try closing it down to f/8 or f/11. However, that means you're going to have to compensate for the reduced amount of light that is reaching your sensor. You could perhaps try using flash or introducing a second light source (including window light). If that isn't an option, you will either have to increase your ISO (although this could result in noise) or you could decrease your shutter speed. These may sound like obvious things to say, but you'll be surprised how many people neglect these basic technical principles.'

A single light source can create strong shadows such as this. Applying a softbox to the light or using a reflector can help remove them



Using a reflector and softbox can give an even distribution of light over your subject



REFLECTORS

ANDREW explains how to use reflectors to the best effect. 'The best way to establish a more balanced distribution of light is to use a reflector,' says Andrew. 'A white reflector will bounce light back into a subject, which will help to soften areas that would otherwise be quite dark, and act as a general fill light. Silver reflectors reflect more light back into your shot and are a lot cooler with regards to colour temperature,' adds Andrew. 'The effect will be a little more dramatic and give you stronger contrasts. Alternatively, a gold reflector will project warmth onto your subject.'

High-key lighting

A SINGLE light source is the most obvious starting point when shooting portrait photography, although Andrew says it can sometimes result in some unsatisfactory images.

'It's worth setting up a single light with no softbox or reflector and using it as a reference point that you can build from,' says Andrew. 'You'll see that the light is throwing a rather harsh shadow onto our background. It could be that this is the effect you're looking for, but at the same time it can also be an incredibly distracting element. It's a common error in images by people still trying to work out the principles of portrait imagery, but we'll look at a way to fix that later.'

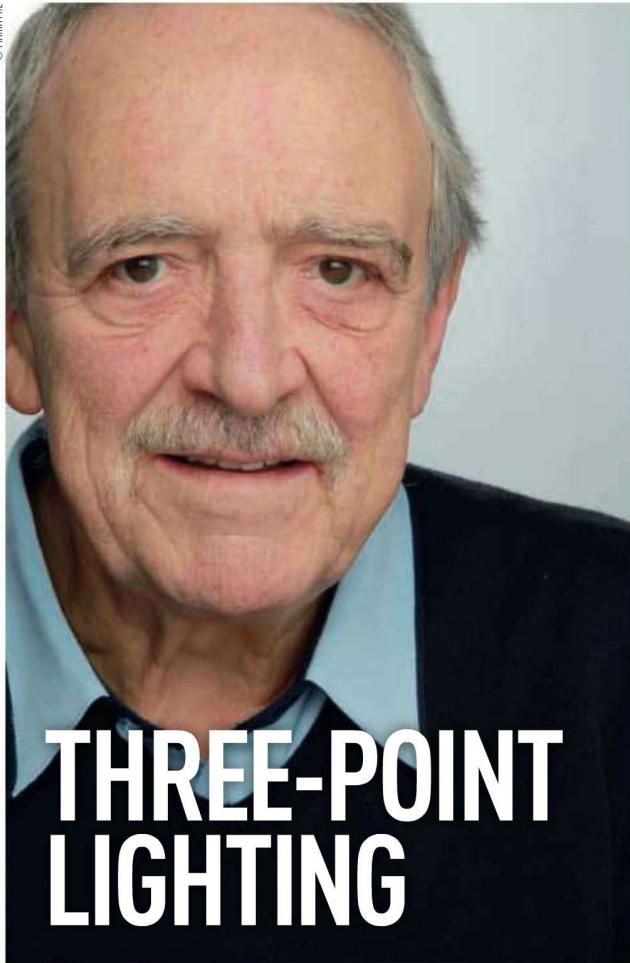
Andrew says that a single light source is perhaps not the most flattering of set-ups, as the light can emphasise wrinkles and hair. 'Using a single light produces the kind of contrast-heavy light you'll use when you want to really explore the nooks and crannies of someone's appearance,' says Andrew. 'It's definitely not the kind of light you'll want to use if you're looking to flatter someone. However, as we'll see, it can be used brilliantly in low-key moody portraits when working with a dark background.'

If you're looking to create a flattering portrait, then the use of a softbox will give you the desired results. 'The softbox will diffuse the light and spread it out more evenly across your model,' says Andrew. 'Placing a reflector on the opposite side of the subject will then disperse the harsh shadows that

we just discussed, yet still retain enough depth in your subject so it isn't completely flat.'

Rather than using a softbox, readers may want to consider using an umbrella. 'A parabolic umbrella is a way of aiming light away from your subject and into a reflective umbrella that bounces the light back onto the subject,' says Andrew. 'As the light is reflected, it spreads over the subject and invariably softens the light. The key thing is that, because of the shape of the umbrella, it actually wraps the light around the subject.'





THREE-POINT LIGHTING



ANDREW suggests that if anyone is looking to create a classic high-key shot they will need to introduce another light source. The method that Andrew is referring to is called three-point lighting, where three lamps (or in this case two lamps and a reflector) are employed to illuminate the subject.

'You'll have three sources of light,' says Andrew, 'comprising a key light, a fill light and a back light (otherwise known as a rim light). The key light is the principal source of illumination and

will shine directly on your subject. The fill light (our reflector) will balance the key light and fill in the darker parts of the subject. The back light will then shine on the subject from behind, helping to separate your model from the background and provide some definition. It's a classic set-up and one you'll no doubt use again if you decide to pursue portrait photography seriously. It's a very commercial way of working, but it's a simple method that can help you understand lighting.'



Snoots

ON A FINAL high-key note, Andrew gives a quick introduction to a handy little item called a snoot. 'A snoot is an attachment that can work in either high- or low-key images,' says Andrew. 'It's a conical-shaped object that attaches to the front of your light

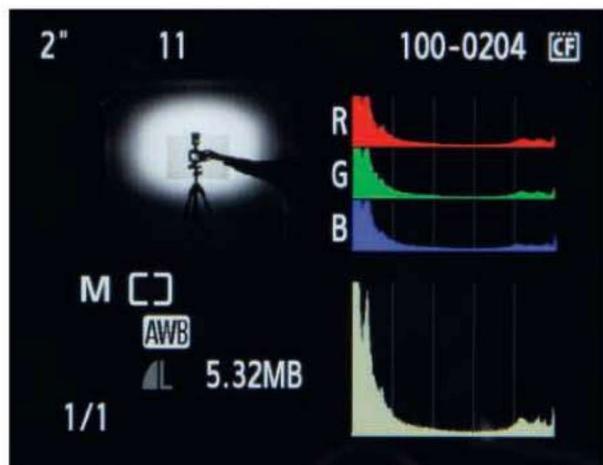
and narrows down the beam so that it lands on a concentrated area. Look at the image of the flowers (right) and see how the light falls on the subject. If you want to illuminate just one area, such as the face, it's a great tool. It's also easy to make out of thick black card.'



Would you like to take part?

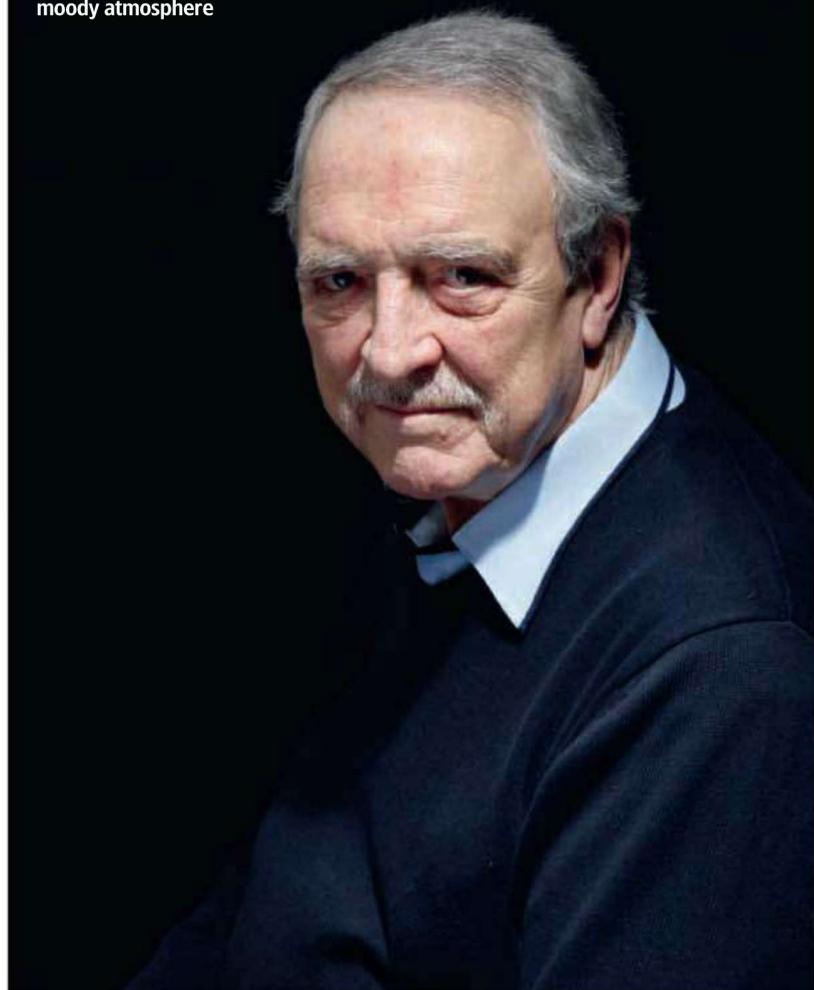
EVERY month we invite three to five AP readers to join one of our four experts on a free assignment over the course of a day, with food and refreshments provided. The experts are **Tom Mackie** (landscapes), **Cathal McNaughton** (documentary and photo essays), **Annabel Williams** (location portraiture) and **Andy Rouse** (wildlife). Our next confirmed *Masterclasses* will be with

Cathal in February and Andy in March. If you would like to take part, visit www.amateurphotographer.co.uk/masterclass for details of how to apply. Please remember to state which *Masterclass* you would like to attend and make sure you include your name, address, email address, daytime telephone number, some words about your work and three or four of your images.



Notice that the information on the histogram is all pushed towards the left-hand side of the graph, which shows a lack of light

Using low-key light can give your image an incredibly dramatic and moody atmosphere



Low-key lighting

CHIAROSCURO lighting is a term that is more commonly applied to Renaissance and Baroque paintings. The style was used to introduce a sense of realism into paintings, by using the contrasts between light and dark tones to create a sense of depth. More recently, it is a technique that has found its way into the world of photography. Readers may be more familiar with the method under its less intimidating name of low-key lighting, a set-up generally shot against a black background.

'Low-key lighting deals with the contrasts between light and dark areas,' says Andrew. 'It's an expressive way of lighting your subject and is enormous fun to play around with. It's a look that we're used to seeing in classic film noir gangster movies, and is therefore seen as very cinematic.'

'You're essentially using the same simple set-up that you did when you were working with the white background – namely, a single light source and a reflector,' continues Andrew. 'It's an excellent set-up to use when you're stuck with just one light source. The simplest way to achieve this look is to place your light directly to one side (around 2-3ft or 60-90cm away) and position your reflector on the opposite side. However, it may be that you want one side of the face to be completely enshrouded in shadow.'

If you do, remove the reflector and work with the single key light.'

Low-key lighting is a method that demonstrates the idea of 'sculpting with light' perfectly. 'When you work with low-key lighting, you really begin to appreciate how you can use light to emphasise the depth of a subject,' says Andrew. 'A photograph is a two-dimensional medium, but using light can help us create the illusion of three dimensions. Taking the idea of sculpting somewhat literally, we can employ barn doors. Barn doors are used to control exactly where the light falls. You either open or close the doors to prevent the light falling onto any areas that you want to keep black. This can be easily replicated at home using some thick black card and taping it to the side of your light source.'

'Low-key lighting is a look that naturally lends itself to monochrome,' says Andrew. 'It adds real atmosphere and mystery. When you take a low-key image it's worth seeing what it looks like in black & white. The high contrasts that you'll get from using a single light source are incredibly dramatic. When you import your file into Photoshop, go to Image>Adjustments>Channel Mixer and click the Monochrome box. You can then adjust the Levels accordingly.'

Working at home can carry the risk of ambient light coming in through a window, ruining an

otherwise good low-key shot. But Andrew has a valuable tip. 'When you're working in a place surrounded by ambient light, it can be tricky getting the blacks completely black,' he says. 'The thing to remember is that you want to keep your ISO as low as possible as digital grain will really show up on a dark image. Before switching on your light source, set your camera to manual exposure mode and your f-stop to the widest aperture possible. You should then close the aperture down further and further (manual mode will ensure that you maintain the shutter speed that you intend to use for the shot) until any ambient light has disappeared. You'll be able to see if you have any light from the back of your preview screen (the screen will be black). Check your histogram – the graph of the histogram should be towards the left-hand side of the chart.'

'Low-key lighting deals with the contrasts between light and dark areas. It's an expressive way of lighting your subject and fun'

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This exclusive tour will take place from 7-10 May 2012 among the enchanting landscapes of the Lake District. A group of just 14 photographers will be given guidance and tuition by these two top photographers in their field.

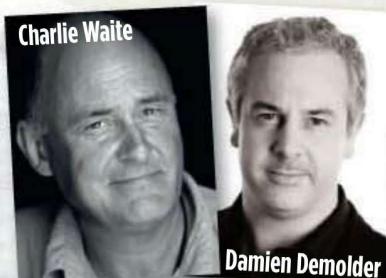
Based in the heart of the Lakes, at the charming Borrowdale Hotel, the group will travel in two minibuses to fantastic locations further afield. Charlie Waite, the founder of Light & Land, has a wealth of experience photographing Lakeland scenes and is expert at finding those magical

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Behind closed doors

Robert Ormerod's Red Road documentary project traces the lives of asylum seekers in Glasgow. He talks to **Gemma Padley** about his work and offers an insight into what it takes to produce a compelling photo essay



An asylum seeker looks out from a window at Red Road in north Glasgow



IT TAKES courage and confidence to produce a visually engaging photo essay, whether you are familiar with your subject or not. To express what you want to say in a powerful, thought-provoking way takes skill and commitment. One photographer who has worked hard to hone his skills in this area is Robert Ormerod, who lives in Edinburgh. Upon finishing his NCTJ photojournalism course at Sheffield college a few years ago, and having worked at newspapers and press agencies, Robert decided he needed to take the next step and produce his own photo essay.

'After my course finished, I moved back to Scotland with the intention of pursuing photojournalism as a career,' he explains. 'I started to work as a freelance photojournalist, but I felt a burning need to do a proper documentary story – that's the reason I wanted to get into photography in the first place. But I hadn't quite found an issue I wanted to investigate at length. That was until I covered a news story about a suicide at Red Road housing estate in north Glasgow in March 2010. I knew immediately there was the potential for a longer photo story. As soon as I arrived I thought the place was visually interesting,' he continues. 'There was an intense feeling of oppression in the air.'

Red Road is an area of Glasgow that provides temporary accommodation for several hundred of the 2,000 asylum seekers living in the city. Once seen as the solution to Glasgow's housing problem, it has subsequently become one of the most socially deprived areas in the UK. 'The people who live here are under constant threat of detention or deportation,' says Robert. 'Many of the residents have serious mental-health issues that stem from conflict or torture. These are often exacerbated by the isolation caused by a lack of English skills, racial abuse and other stringent conditions within the asylum system. Stuck in an indefinite period of transition, asylum seekers here are unable to start the new lives which they have so desperately sought.'

GETTING STARTED

With the subject decided, Robert went back to the area as much as he could over the ensuing months, fitting the project in around paid work. Sometimes he took pictures from outside the flats, while at other times he approached the people directly, knocking on their doors, explaining what he was doing and asking them if they minded him taking pictures. As time went on, Robert got to know some of the residents, who in

turn got to know him, although there were limitations to the depth of the relationship he was able to forge.

'The language barrier was a huge challenge,' says Robert. 'Many of the people didn't speak English, so I couldn't always convey what it was I wanted to do. Fortunately, the first people I approached spoke quite good English, so I could explain what I was doing. I met several families who let me into their homes on several occasions. They would then suggest other families to approach and it developed from there. Some people would say no, but others would say yes. If they said no, I wouldn't photograph them. I only followed the people I could communicate with, but even then there was a limit as to how much they would allow me to be around. I wanted to be clear with people about what I was doing and what the pictures were for,' he adds. 'I didn't want to take advantage of the people living there.'

'It takes a lot of confidence to go out and make a project like this happen,' he adds. 'At times I wasn't even sure if it would come together as I hoped. But I believed in the story and felt a connection to it. It's about overcoming the fear of failure. My passion for the story pushed me to keep going back.'

Asylum seekers travelling on a bus near Red Road. Under UK law, a person seeking asylum is not permitted to work



Above: Ajit Singh lifts weights in his flat in Red Road. Ajit has been attacked twice since coming to the UK and is often afraid to leave his home

Below: A group of men stand under a banner at a protest

'Something in your mind will always influence how you take a photograph'



TELLING A STORY

'This was my first documentary project, so my approach wasn't overly organised,' says Robert. 'But as the project began to take shape I started to have a clearer idea of the shots I needed. I went through stages of edits, reviewing the images I'd taken and working out what I needed to capture to fill in the gaps. Initially, I wanted to tell the story of the asylum seekers, but then the story became more of an exploration of the pressures these people are under – the constant threat of deportation, for example, and their vulnerability. It is a story of many individuals rather than of any one person.'

'Quite often I'd visit Red Road and not take any pictures that I'd be able to use,' he adds. 'There were days when I wouldn't meet anyone or people were busy. It was quite a slow shooting process in that way. A lot of people didn't have much to do – how

do you tell a story of someone sitting in a room for 12 hours straight? This is when I started looking for a more lyrical style. I moved away from documenting the literal towards trying to convey the emotional side. For example, in the image of the people on the bus (left), you don't see the people's faces. I wanted to convey the feeling of being hunted, having an anonymous lifestyle.'

'I don't think you can ever be a completely objective observer,' he says. 'Something in your mind will always influence how you take a photograph. Ultimately, you have to say, "This is what I feel the story is and this is how I feel it should be conveyed".'

CAMERA GEAR AND SHOTS

For the project, Robert used his Canon EOS 5D Mark II with 24-70mm and 70-200mm lenses. He used the 24-70mm mostly, and occasionally a 50mm prime lens. Most of Robert's images were taken during the day, so getting a correctly exposed image wasn't a problem. At night he used a higher ISO and adjusted his camera settings manually, constantly responding to how the light was falling on the subject. He only worked with available light. Robert took a variety of shots, including portraits and environmental images. He tried to strike a balance between interior and exterior shots, details and even some landscapes. 'I wanted to ask questions through the images rather than tell people what to think,' he says. 'The viewer can decide what they feel that the image means.'

So is there a different approach needed when covering fast-moving hard news as a press assignment rather than engaging in a longer project over a period of weeks or even months? 'I think there is a difference,' says Robert. 'If you're aiming to send your images to the newspapers, they may have a particular style and require the images to be information driven. I didn't want that pressure to conform to what newspapers want. You also have to file the images straightaway and again I didn't want that pressure. I could

take my time with the images, so there is a different mentality in that sense, but the most skilled photographers can do both.'

COMPOSITIONAL APPROACH

Robert doesn't have a set approach to composition, but instead responds to what's happening in front of him. 'You move to where you need to be to get the best possible composition,' says Robert. 'I was there in an observing capacity, looking to capture the interaction between people. There are millions of possibilities as something is happening, but it comes down to instinct. It's a continual process – as you

The decaying Red Road tower blocks among freezing fog and heavy blizzards

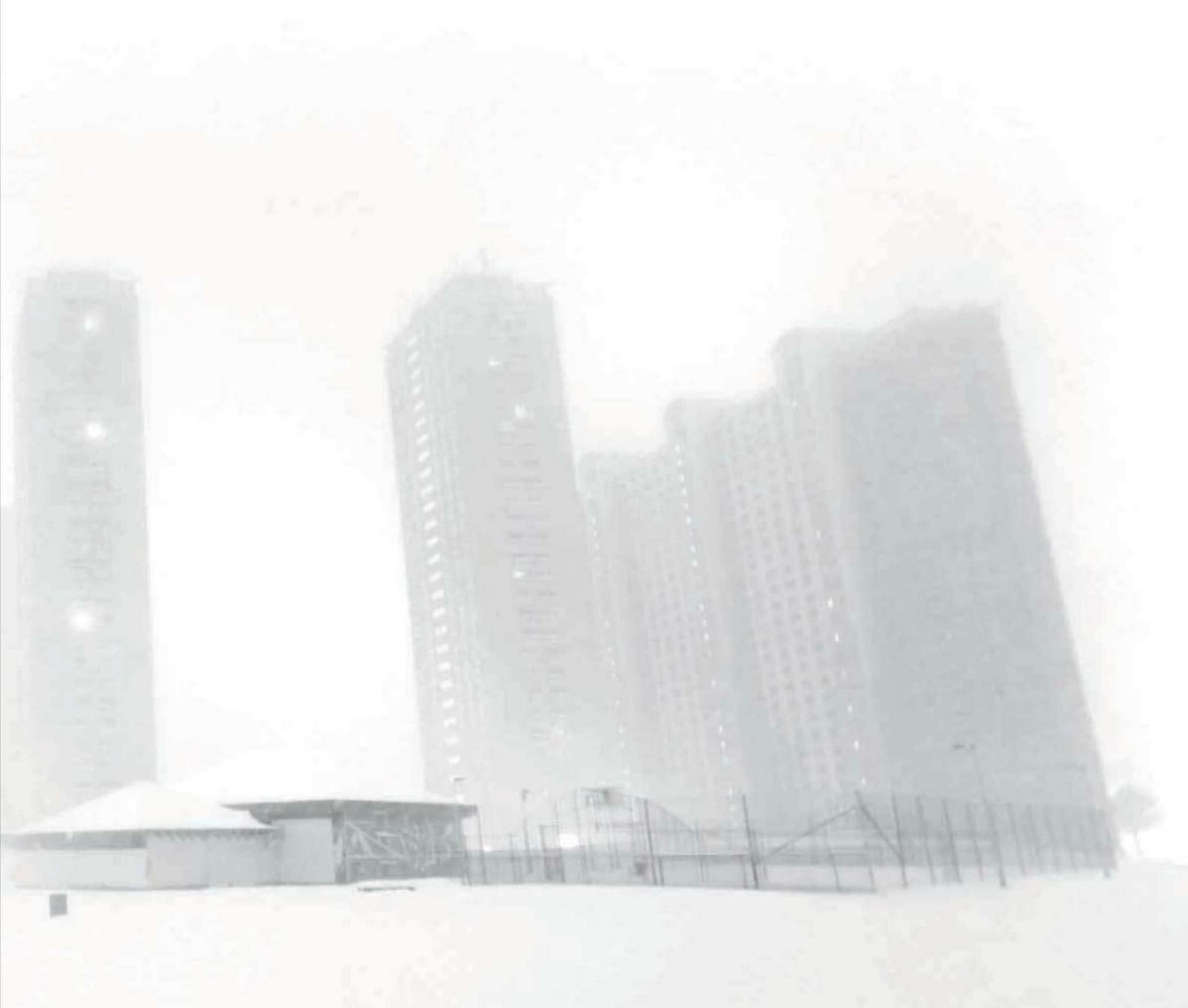
move through you adjust certain things. Sometimes it's about working a subject until you have the shot you want. Occasionally, you see something and realise it could happen again, so you watch for when it does.' Robert's decision to use black & white was a straightforward one. 'I felt that the subject matter lent itself to black & white,' he explains. 'I felt it suited the grittiness I was trying to convey.'

One of the themes in the project is of people constantly in transition. In a way, Robert's images capture a trace of their lives and a suggestion of their personalities, such as a child glimpsed through a window or a woman shown in profile, her face shrouded

in shadow. Following technical 'rules' to the letter didn't really apply. In some of the images, contrasty light adds to the moody atmosphere, while sometimes the images are slightly out of focus. These things are an important part of the poetic appeal of the images, their mystique.

FINAL EDIT

An important part of Robert's editing process involved showing his work to other people – those whom he trusted to offer an honest opinion about what worked and what could be improved. 'When you're so involved in what you're doing and attached to your images, it's hard to step back and



see what the project needs,' says Robert. 'You need people who aren't involved to offer an element of objectivity. I'm part of a collective called Statement Images (www.statemantimages.co.uk), and while I had my own idea of the photographs I wanted to include, it was helpful to discuss this with other people.'

The difficulty when editing is deciding not only which images to use, but also how they should be arranged to ensure they flow, Robert explains. There is narrative to the work both within an individual image, but also through the sequencing of images. 'You have to make sure each picture goes with the one before and after it,' he says.

'Each picture needs to be visually strong – in terms of the use of light and so on, and you also have to think about what sorts of messages the images convey and how these all work together. You need to start and finish strongly – to open with an image that provides some information, to set the scene. Once you have the bones of the story, you start thinking about what shots will work well in between.'

'Choosing a final image is much more difficult. How do you finish something that is still happening? I'll look for images that I feel have a mood – in other words, thinking about what the image makes you *feel*. Producing the final edit is about telling

To see more images by Robert, visit
www.robertormerod.co.uk

the story you set out to tell in the best way possible. I'll edit out any images that don't contribute to that story.'

In the end, Robert made two edits from the shots he took – a shorter edit of 15 images to pitch to picture editors and a longer edit of 27 images, which is on his website. Interestingly, some of the images from the first day's shoot, such as a candlelit vigil and the protests that took place after the suicide, made it into the final edit. 'I love images that make me feel strongly about something, or make me think about something in a new way,' says Robert. 'I want to make people think about things they might not have thought about.' **AP**



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Reader Spotlight

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www.manfrotto.co.uk

How to submit images to Reader Spotlight

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/spotlight



Michel Hershen USA

Michel has been featured in our *Reader Spotlight* pages on a few occasions, but it's always worth seeing what he is up to. 'I love the challenge of combining interesting subject matter and wonderful light in a compelling compositional framework,' he says. 'My use of light is probably a reflection of the fact that my wife and I have been collecting paintings for the past 30 years. I'm interested in both grand panoramas and the more intimate expressions of nature.'



Grand Canyon

1 This epic scene makes use of a single leading line
Nikon D300, 18-200mm, 1/50sec at f/20, ISO 200, circular polariser

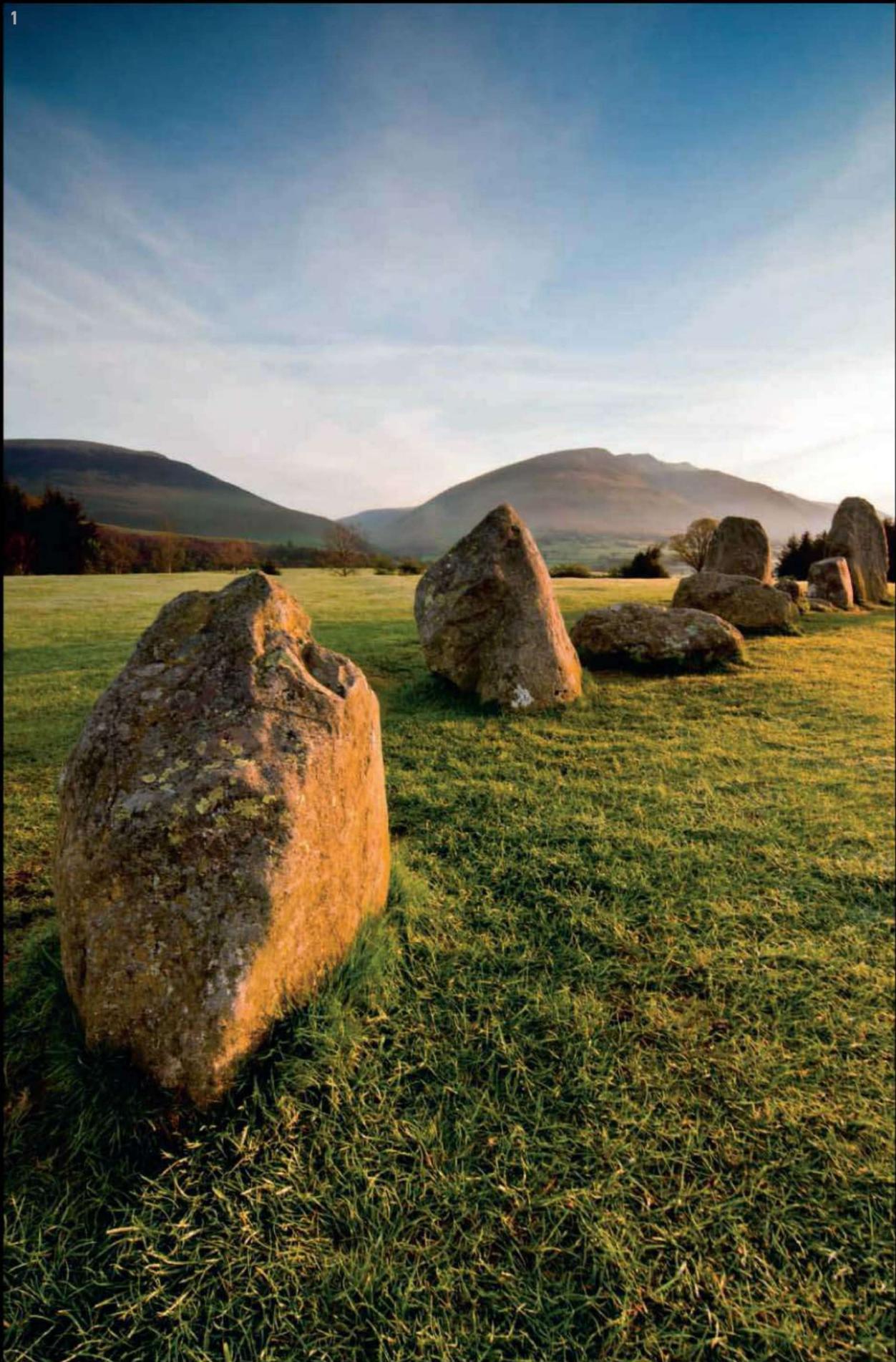
Boiler Bay

2 The trail of sunlight leads the viewer's eye to the horizon
Nikon D300, 18-200mm, 1/60sec at f/18, ISO 200, ND filter

Butte at sunset

3 The warm light gives depth and contrast to this shot
Nikon D300, 18-200mm, 1/8sec at f/25, ISO 200, circular polariser

1



Stone circle

1 The warm light falling on Castlerigg stone circle gives a real depth to this image

Sony Alpha 700, 11-16mm, 1/30sec at f/11, ISO 160, 0.6 ND grad, tripod

High Edge

2 The striking sidelighting brings out this impressive sea of rocks at Buxton

Sony Alpha 700, 11-16mm, 1/60sec at f/11, ISO 160, 0.6 ND grad, tripod

Thorpe Clouds

3 These are the kinds of colours that are difficult to find outside of sunrise and sunset

Sony Alpha 700, 11-16mm, 1.6secs at f/11, ISO 160, 0.9 reverse ND grad, tripod

Keswick

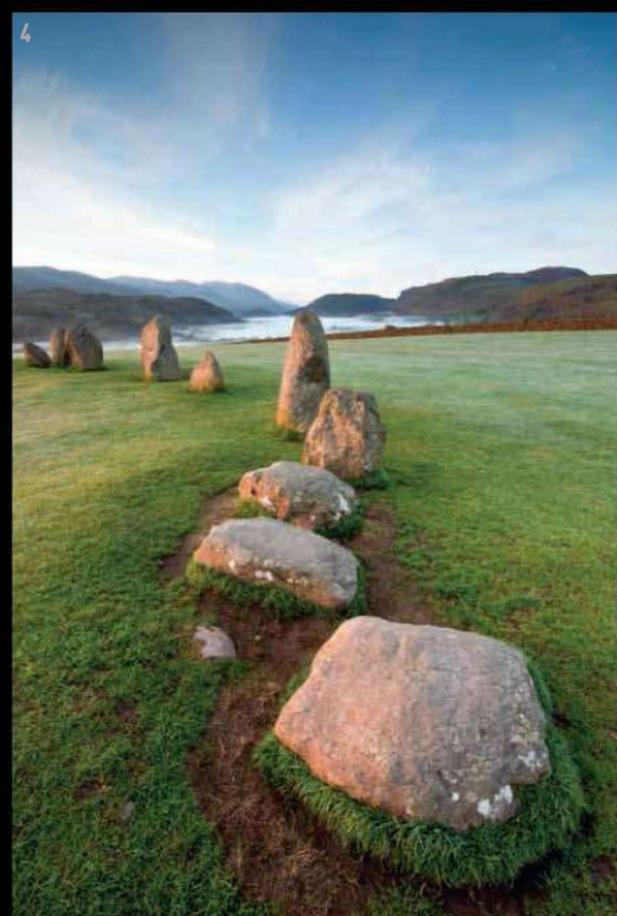
4 Again taken at Castlerigg stone circle, James has used the stones to lead the viewer's eye

Sony Alpha 700, 11-16mm, 1/10sec at f/11, ISO 160, 0.6 ND grad, tripod



James Grant Nottinghamshire

James started taking photographs in 2008 in order to archive the memories he came across on his walks through the British countryside. His first camera was a Sony Alpha 200 with 18-70mm, but these days shoots using a Sony Alpha 700 and a variety of lenses. His favourite subject, as can be seen from his selection here, is landscapes, and he holds a particular fondness for visiting the Peak District, especially around the Chrome Hill.





**EDITOR'S
CHOICE**

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Peter Preece

Warwickshire

Peter started taking photographs in 1995 after he was made redundant. Using his time to develop his skills, he began shooting wildlife and natural-history subjects. Peter often photographs hides that he has constructed himself in Warwickshire and even shoots in Spain when he wants to produce macro images. In the future, he intends to continue shooting wildlife and developing his image portfolio.



Brown rat

1 Peter achieved this shot by baiting the area for several days and setting up two flash units triggered remotely
Canon EOS 40D, 28-135mm, 1/250sec at f/11, ISO 400, flash

Adder

2 There is a sinister quality to the adder's head breaking through the surface of the green water
Canon EOS 40D, 100-400mm, 1/250sec at f/8, ISO 500



Banded demoiselle

3 The simple and delicate structure of the damselfly and plant are a fascinating subject against the minimal background
Canon EOS 40D, 105mm, 1/125sec at f/16, ISO 200, tripod

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SIGMA

CAMERA : SIGMA SD1 | ISO1000, F5.6, 1/160sec | LENS : SIGMA APO MACRO 150mm F2.8 EX DG OS HSM | 150mm | Copyright © Olga Vasilkova, V-studio



SIGMA LENS APO MACRO **150mm** **F2.8** EX DG OS HSM

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AP appraisal

Expert advice, help and tips from AP Editor Damien Demolder



Ladybird Neonila Rabl

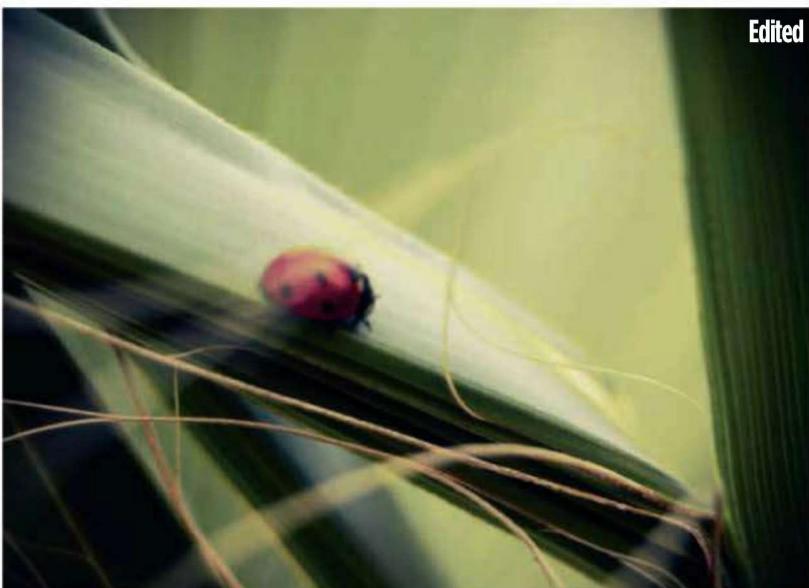
Sony Alpha 230, 18-55mm, 1/100sec at f/5.6, ISO 100

WE CONSTANTLY strive for sharpness and clarity, so perhaps we sometimes find it hard to step back to realise that art does not always have to be detailed.

In this image, Neonila has achieved sharp-enough focus, but the movement of the grass-like strand across what we'd consider to be the subject area has created a blur. It is a very interesting, and arresting, effect, and because it seems to trick the brain slightly we spend a bit more time working out what is going on.

The blur is nice enough, but actually it is the lighting that really makes the shot. The low side angle lends everything shape and form, and delivers a great sense of three dimensions. I wondered if the colours are a bit strong, and have tried a less saturated version, but I'm undecided which is the better image. I suppose they are just different.

It's an excellent picture, Neonila, and my picture of the week.



Edited

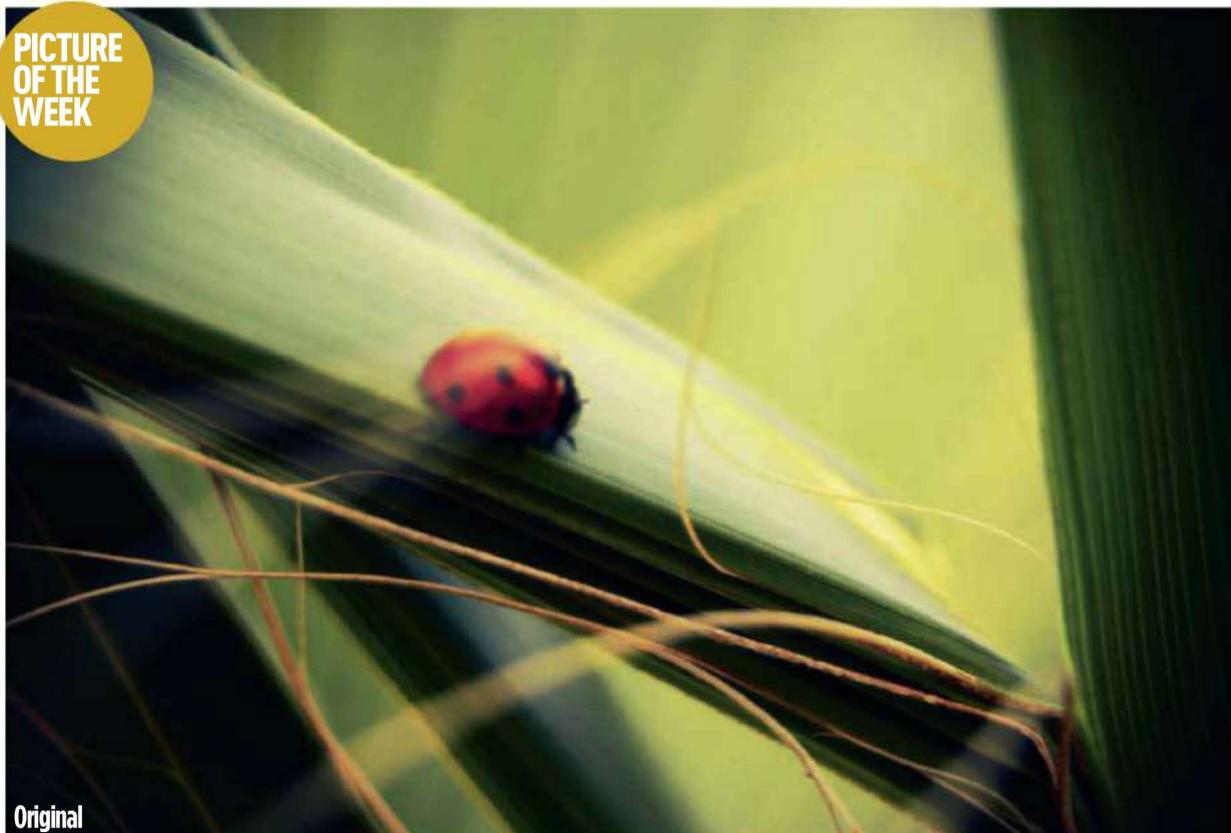


WIN

Every reader whose picture is chosen to appear in *Appraisal* will win a Camlink CMP1 walking stick monopod worth £19.99. The three-section collapsible walking stick monopod features a wrist strap, ergonomic handle and includes a nifty little compass into the bargain. To find out more about Camlink products, visit www.camlink.eu.com



PICTURE
OF THE
WEEK



Original

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

CAMLINK

Wonderland

Ian Bullivant

Pentax K-x, 18-250mm, 1/160sec at f/8, ISO 200

I AM QUITE a fan of images that have been aged: not so much the attempt to convince the viewer that the picture was taken in the 1800s, but rather to inject a little of the atmosphere of how photos were taken in the early days of photography. Antique-style imaging is becoming popular enough to appear on some compact cameras and camera phones, but usually the images created appear to be attempts at making a modern picture look yellow, rather than to create a picture with the characteristics of something that is truly old.

Ian has used a plug-in software application to treat his image, but while I like the sentiment there is an element of credibility that's missing. I'm not sure why the picture is lightened at the edges in a uniform manner, as lenses would have been more likely to create darker corners. Also, the camera is looking slightly upwards when slow emulsions would have dictated that a tripod would be needed. The tripod would surely have held the camera straight.

Consequently, I've straightened the perspective using the tools in the Lens Corrections filter in Photoshop. I've also cropped the image to a set of proportions people are more readily able to believe of an old picture. Here I've used 10x8 (or 5x4) edge proportions, and to enhance the sense of it being a large-format



Adding red and yellow to the shadows creates a variable brown that you can mix

camera I've added blur to the forward columns to recreate the shallow depth of field that such a camera would produce at normal apertures. I've darkened the whole frame, increased the contrast with a curve and then darkened the corners as though the lens couldn't quite cover the

plate (vignetting). Finally, I've adjusted the colours, using Color Balance, to create a deeper tone in the shadows.

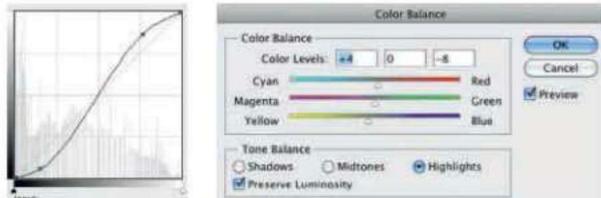
I like the way the children are posed and I like the setting that Ian has chosen, but sometimes it takes more than a quick fix to recreate a complicated atmosphere.

Shells Stephen Thomas

Canon EOS 1000D, 18mm, 1/6sec at f/3.5, ISO 400



Original



Added contrast hides the background and makes the shells more prominent in the image



STEPHEN says that he shot these shells, which he had been staring at in his house, because he liked the perspective. I can see what he means. When we get down on a level with things we usually look at from above, we do get a completely different view – and that new angle is sometimes enough of a spur for us to take a picture.

If you make a conscious effort to look at the shells and the patterns of the bowls, you too can enjoy what Stephen saw. For most people, though, the first point of contact for the eyes will be the bright square that sits slightly off the middle of the frame. It is pure glowing, eye-magnet white, and our concentration has few defences against that sort of distraction.

I quite like the reflections in the tabletop, but including them means we also have to include a vast expanse of mostly blank

foreground that delays our entrance into the part of the image that Stephen wants us to see.

I've taken some drastic measures, and trimmed away all the areas I think we don't need – with a 17x6 proportion panoramic crop. This leaves us no alternative but to look at the action. I've cloned out the bright square to show what the picture might have looked like had Stephen hidden it behind a shell, and I've added some contrast to boost the scene's three-dimensional quality. Finally, I've added some cool blue and cyan to the shadows and highlights, and a touch of yellow and red to the midtones, to inject a sense of the colour of the hour and the day. This is a scene with great potential, so well done, Stephen. You just have to be able to see how to make the most of it.

AP Testbench

Over the next few pages we present this week's **equipment tests, reader questions and technique pointers**

Lowepro Street and Field Technical vest £95

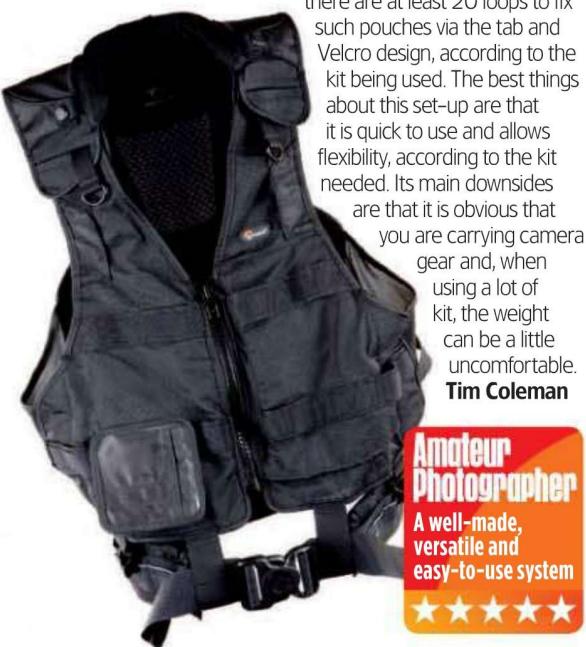
www.lowepro.com

LOWEPRO'S Street and Field series has been around for more than ten years, and its latest vest is aimed at events photographers, and for when quick access to kit is imperative. It is lightweight and made from various types of hard-wearing nylon. There's internal padding for the shoulders and a clip to secure a camera strap in place.

As it is part of a modular system you need other items, namely one of the two belts available, and for this test I used the Deluxe Technical belt (around £40). Various sized pouches (from £15) can be attached to the belt that accommodate lenses, drinks bottles, filters and even spare camera bodies. Crucially, for those looking for this type of set-up, Lowepro offers the widest range of pouches to suit an extensive range of kit. With both the vest and belt in place,

there are at least 20 loops to fix such pouches via the tab and Velcro design, according to the kit being used. The best things about this set-up are that it is quick to use and allows flexibility, according to the kit needed. Its main downsides are that it is obvious that you are carrying camera gear and, when using a lot of kit, the weight can be a little uncomfortable.

Tim Coleman



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



SanDisk Memory Vault £46.49

www.amazon.co.uk

WHILE USB flash drives typically offer a smaller capacity than external hard drives, they have the advantage of being small, portable options for digital file storage. The SanDisk Memory Vault is basically a flash drive, although its selling point is for more of an occasional use, claiming to retain data for 100 years and backed by a lifetime warranty. It is marketed as being a long-term solution for the memories worth preserving for generations, although in reality any USB flash drive can achieve this when used in the same way as the Memory Vault. Although data can be written quickly, transfer speeds are slow at around 2mins 45secs for 1GB of data.

The device is around 3x larger than most other flash drives and has a non-direct connection via a USB cable. It is weighty, looks really slick and the construction is sturdy and durable. This is an ideal option for, say, giving wedding photos to the bride and groom, although its limited storage is not ideal for multiple video files. Disappointingly, for a device that 'locks' away precious memories, there is no option for password protection, no file encryption and no waterproof, crushproof or fireproof description. Also, at £46.49 for the 8GB version and £69.63 for 16GB, this device is expensive, being around ten times the price of regular flash drive with like-for-like capacity. **Tim Coleman**



FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Nik Efex Pro 4

The latest version of the digital photo filters package, with new algorithms and stacking abilities.

AP 21 January

Reflecta MidformatScan MF5000

The MF5000 scans 35mm and medium-format film up to 6x12, at a resolution of 3200ppi.

AP 28 January

Nikon Speedlight SB-910

Nikon's new flagship flashgun is compatible with FX and DX SLRs, and has three illumination patterns and a 17-200mm zoom range.

AP 28 January

Sony Alpha 65

With the same 24.3-million-pixel sensor as the Alpha 77 but £300 cheaper, the Alpha 65 could be the ultimate mid-range camera.

AP 11 February

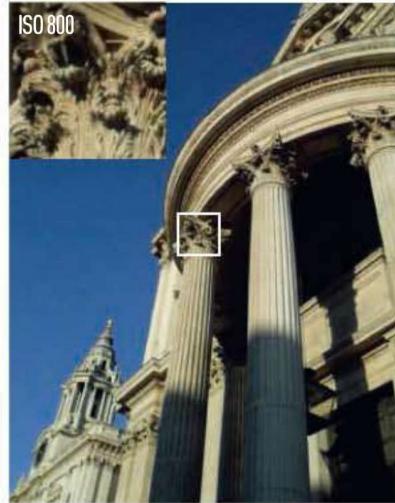
OnOne Perfect Photo Suite 6

This software suite of image-editing tools works as a plug-in for Lightroom, Aperture and Photoshop or as a standalone product.

AP 18 January

Samsung MV800

With a flip-out touchscreen and a variety of fun and creative features, the 16.15-million-pixel Samsung MV800 handles a little differently to other compact cameras. **Richard Sibley** puts it to the test



At ISO 800 the image quality of the MV800 is OK, however at the lowest ISO 80 sensitivity a lot of detail is resolved

DATAFILE

RRP	£249.99
Street price	£199
Sensor	16.15-million-pixel
CCD sensor	
Output size	4608x3456 pixels
File format	JPEG, MP4 video
Lens	26-130mm (equivalent)
Sensitivity	ISO 80-3200
Exposure modes	Smart auto, program AE
Exposure metering	Multi, centreweighted, spot, face detection
White balance	Auto, 6 presets and manual
LCD	3in, 288,000 dots
Focus modes	Auto, macro
Memory card	Micro SD/HC
Power	Rechargeable BP-70A
Weight	121g (excluding battery and memory card)
Dimensions	92x56.2x18.3mm

WE DON'T review consumer-level compact cameras very often, but the 16.15-million-pixel Samsung MV800 has a number of intriguing features, including a 180° flip-out touchscreen display.

FEATURES

Although the MV800 is aimed at consumers, when shooting in program mode there is control over ISO sensitivity, EV compensation, metering, white balance, focus and flash.

The MV800 uses a 4.7-23.5mm f/3.3-5.9 Schneider 5x zoom. This is the equivalent of a 26-130mm lens on a 35mm camera, and is an ideal range for most point-and-shoot photographers.

Apart from program mode there are numerous other shooting modes, the most interesting of which are live panorama and 3D photo. There is also the funny face mode, which stretches the facial features of portraits to comical effect, or the pose guide, which overlays the outline of a figure onto your image to help when composing portraits. Both of these features can also be found in camera phones, which gives us a clue as to the intended market audience of the MV800.

BUILD AND HANDLING

With its slim design, the MV800 fits easily into a pocket, while the metal front panel adds a reassuring stability. However, the first thing I noticed was that the camera has just two control buttons and that the rear 3in widescreen is articulated. This allows the screen to rotate through 180°,

making it ideal for taking self-portraits.

In fact, the MV800 hides a shutter button on the rear of the camera, which is revealed when the screen is facing forward. This is makes it even easier to take self-portraits while holding the camera and is a very neat idea.

The reason for the lack of buttons elsewhere is that the camera uses a touchscreen. Although I find these useful for quick access to certain features, I'm still not convinced by cameras that rely solely on them for complete control.

Instead of physical buttons the camera has large touch-sensitive on-screen 'buttons'. While the virtual buttons are easy to press, I would still prefer a small dial on the front of the camera for scrolling through settings, as there is a noticeable lag when using a finger to scroll through the touchscreen menu.

If you are used to using touchscreens, then the MV800 is straightforward to use. However, photographers more used to the controls of a DSLR will probably find it frustrating.

IMAGE QUALITY

One of the most impressive features of the MV800 is the Optical Image Stabilisation, which works extremely well in reducing the effects of camera shake. All the automatic features of the camera produce good results, with a sensitivity range of ISO 80-3200 helping to make sure that images are well exposed by the evaluative metering system, even in low light.

As you would expect from a consumer compact camera with a 16.15-million-pixel sensor, image noise is an issue. Even at low sensitivities luminance noise is visible, although images are sharp and with a good level of detail. As the sensitivity increases, the noise and noise reduction reduce the detail greatly, although at smaller 6x4in snapshot sizes this will not be noticeable. **AP**

Verdict

CLEARLY

designed to be fun to use, the Samsung MV800 will appeal to those more used to a mobile phone. However, while the image quality is on a par with other similar cameras, the reliance on touchscreen controls will frustrate photographers more used to the handling of a DSLR. That said, the articulated screen and secondary shutter button are great features that I hope to see on other cameras in the future. I just wish the MV800 had a control dial.



Ask AP

Let the AP team answer your photographic queries

VARYING AEB

Q I try to capture all parts of the tonal range in a subject when I'm shooting, and often want to process several exposures into one end result, but how do I capture these without knocking the camera and disturbing it? The obvious answer is autoexposure bracketing (AEB), but this facility on my Canon EOS 5D Mark II only lets me shoot three frames at ± 2 stops. What if I want to go further than this? Why don't camera manufacturers allow more than this range, or a handy little remote control with a control wheel on it? **Bob Johnson**

A The autoexposure bracketing function on your EOS 5D Mark II is certainly the most obvious method of varying exposure, but this function really appeared on cameras before high dynamic range (HDR) imaging was so popular. On older cameras (although granted, the EOS 5D Mark II is not that old), autoexposure bracketing is really designed to get as close as possible to a single accurate exposure.

There are a few options available to you. For example, you could trigger the camera from a laptop using the supplied EOS Utility software, but this is a bit of a pain. Alternatively, you can expand the range over which you are shooting by processing raw files at different exposures, although this is also a pain as you'll have to strip out EXIF exposure information to get

most HDR applications to see them as separate exposures.

If it were me, I'd just try to be a bit more gentle of touch. When playing with a DSLR on a Manfrotto three-way head, I can change exposure options without moving the camera at all. Try both control dials, and if you can move one of them more gently than the other you could always swap over their positions via the relevant custom function.

Many other cameras provide AEB over a wider range – up to ± 7 or 9 stops in some cases. Let's hope that Canon thinks about this when designing the long-awaited EOS 5D Mark III.

Ian Farrell



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to:

apanswers@ipcmedia.com or by post to:
Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

f/AQ

How can I get rid of noise in my pictures?

Noise is an evil of digital photography. Although we have grain in film, at least it can look arty. Digital noise looks pretty ugly, and can spoil an otherwise decent shot. So how can we minimise its impact?

First, it's important to realise that noise comes in two types: that which is due to long exposures, and noise caused by high ISO sensitivity. Of the two, long-exposure noise is easier to get rid of, so if you have a choice between using your camera

TIPS ON TILT-AND-SHIFT

Q The pseudo tilt-and-shift effect seen on so many compact cameras and DSLRs is good, but could it be used to better effect than creating, say, model towns by actually changing the plane of focus, as with a real tilt-and-shift lens?

Ronald Wakefield

A Sadly, this isn't possible, Ronald. The selective blur filters seen on many cameras these days (often called 'mini' or 'miniature effect') only blur parts of the picture to achieve the look and feel of a tilt-and-shift (aka perspective-control) lens. It cannot de-blur parts of the picture that are already out of focus because of depth of field, and therefore cannot genuinely change the plane of focus.

The technology to do this might be around the corner, though, if light-field photography takes off. The ability to capture a picture and then focus it afterwards may sound like the work of science fiction, but the manufacturers of the Lytro camera have achieved it, at low resolution, anyway. **Ian Farrell**

SLIDESHOW SOFTWARE

Q I have been making slideshows of my images in Adobe Photoshop Elements for a while now, but recently saw one much better than what I am achieving with music soundtracks and snazzy transitions. I didn't get to ask the photographer what software he was using to put these together. Can you recommend something I could run on my 17in iMac that would help me compete? **Lynda Russell**

A It's a competitive business, eh Lynda? Luckily, you already have something that might let you keep up with the Joneses in the slideshow stakes. iPhoto comes pre-installed on all Apple computers and is capable of some excellent slideshow productions. It automatically gives you access to your iTunes library (although be

on a tripod at longer shutter speeds and handholding it at high ISO, the former will always give you better image quality.

Long-exposure noise is best removed in-camera. Your DSLR will have a feature that kicks in at shutter speeds beyond a certain point, which is usually around 1sec. Once you've taken a photograph, your camera will capture a black (or 'dark') frame of the same duration and subtract it from the main exposure. The camera is not available for anything else during this time.

High ISO noise is more difficult to get rid of. Again, your camera can automatically try to get rid of the noise generated by amplifying the electronic signal from the sensor, but this often gives a plastic-like result. Noise reduction can lead to a loss of sharpness, so the best way to maintain picture quality is to take charge of the noise-reduction process yourself, applying

just enough. How much you need will depend on the scene you've just shot: noise is more visible in dark areas, and you can get away with applying more noise reduction to pictures that are less detailed.

Raw files are the way forward here. The noise-reduction features in manufacturers' own raw-processing software often give the same results as in-camera processing, but with more control so you can decide how far to go. That said, I think Adobe Camera Raw, in its latest incarnation, provides the best noise reduction available. It's amazing what can be achieved.

And if all else fails, do what I do and revert to the old school. Turn the image into a black & white picture and add loads more noise using Photoshop or Lightroom's noise control. This is more film-like in its appearance, and will mask the horrible digital stuff underneath. **Ian Farrell**

FROM THE AP FORUM

Low-light settings

Amy606 asks Newbie here! I have just bought a Canon PowerShot SX220 HS and wanted some advice on taking shots in low light to get the best result I can from a compact camera. What are the best settings to shoot in manual in low light, such as ISO and shutter speed?

PeteRob replies There are three problems to overcome. Holding the camera steady (tripod

and self-timer release), focusing (this might be an issue – I don't know if the camera has manual focus or exposure) and noise, which might be an issue for long exposures and will get worse the higher the ISO you use. All you can do is practise to find out the limits of these factors. Getting the right exposure will be a case of trial and error as the camera will always try to recommend an exposure that gives 'grey', so you may need to underexpose (shorter shutter speed than the camera suggests) by 1 or even 2 stops.

IvorETower replies It depends what you want to shoot in low light, such as architecture, people or street scenes. Slow-sync flash is useful, depending on what effect you are after. Keeping the camera still is also highly desirable as there is only so much that image stabilisation can do to help.

aware that copyrighted music shouldn't be used to public performance or distribution) and there are some excellent transitions, but be careful not to go over the top.

If you outgrow iPhoto you could try the more advanced Aperture application or FotoMagico 3 from Boinx (www.boinx.com/

fotomagico.com). FotoMagico Home costs \$29.99 (around £19) and the Pro version \$139.99 (around £90). Both can produce something very professional in appearance. They will also let you export it for playback on more than just your computer and even show it using internet services like YouTube. **Ian Farrell**

In next week's AP

On sale Tuesday 17 January

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Panasonic Lumix DMC-GX1

Panasonic introduces the premium compact-style **Lumix DMC-GX1**, its fourth current compact system camera in the range that packs the same number of pixels as its larger siblings

Tim Coleman
Technical writer

ACCORDING to Panasonic, the best-selling compact system camera (CSC) in 2011 was its own: the SLR-styled Lumix DMC-G3. The new Lumix DMC-GX1 may well enjoy a similar level of popularity, as it has the same imaging sensor – which should deliver equally good results – yet it comes in a more compact body. If the market trend is anything to go by, there is equal demand for both styles of compact system camera, with the larger type often chosen by first-time buyers over a DSLR, and the compact type considered by those who already own a DSLR but want a smaller body.

Panasonic's first compact type, the Lumix DMC-GF1, had a premium feel. Its follow-up cameras, the Lumix DMC-GF2 and the current Lumix DMC-GF3, departed from this in favour of a smaller sized and more cost-effective body that tapped into the mass market. By reintroducing the compact

body and aluminium chassis, the GX1 is aimed squarely at the enthusiast and professional photographer.

One main drawback to a smaller camera body is that there is no space for a viewfinder. However, there is the option of attaching an external unit via the hotshoe port, and this is available separately. Panasonic released the 1.44-million-dot LVF2 electronic viewfinder alongside the GX1, and it has the same resolution as the EVF found in the G3.

While the GX1 has much in common with the G3, there is a vast difference in price, especially when you add the cost of the optional viewfinder. There is the option to buy the GX1 with a regular 14-42mm kit lens or the 14-42mm 'X' lens. The 'X' lens is new and collapses to a much smaller size when not in use. This lens costs around £250 more than the standard kit lens.

In this test, I will be keen to find out just how much the smaller body affects the overall handling of the camera.

FEATURES

Quoted by Panasonic as having a 16-million-pixel, four thirds sensor, the

AT A GLANCE

- 15.8-million-pixel, Live MOS, four thirds (17.3x13mm) sensor
- 3in LCD touchscreen with full-area AF
- 0.09sec touch AF
- Compatibility with new premium 'X' lenses
- Street price around £750 with 14-42mm f/3.5-5.6 'X' lens

Lumix DMC-GX1 actually has 4592x3448 pixels, which means its maximum output is closer to 15.8 million pixels. The sensor's size creates a 2x magnification factor when compared to a 35mm full-frame unit. It has the same design as the sensor used in the G3, but with an increased ISO sensitivity of 12,800. The aspect ratio can be changed between 4:3, 3:2, 16:9 and 1:1, with 4:3 giving the maximum output.

The sensor readout of the GX1 is 120fps, which is twice the speed of the G3 and GF3. This means the camera and lenses communicate faster, resulting in several benefits such as quicker AF speeds and shutter lag, measured here at a 0.09sec response.

Like previous G-series models, the LCD screen is a touch type with full-area coverage. Touch control can be deactivated on-screen. Usefully, the main menu can be hidden in a tab on the right-hand side of the screen and features additions to the shooting controls.

A frame rate of 20fps is available only with JPEGs at a reduced 4-million-pixel resolution, and up to a 1sec burst, while 4fps is possible in full-resolution raw + JPEG mode for a maximum of 2secs. More usefully, in JPEG Standard mode (at a reduced 4-million-pixel resolution), the 4fps burst rate is available for unlimited capture. Many manufacturers concentrate on the high frame rate rather than the

 length of capture, so Panasonic has introduced a practical feature here.

The company offers good options for video, as AVCHD files are available in 1080/60i at 30fps, with stereo sound and the option for an external microphone. MPEG-4 format is also available. Panasonic has a couple of power-zoom lenses in its range that are ideal for video because they feature optical image stabilisation and zoom control for smooth zooming.

As with the previous LVF1, the optional 1.44-million-dot LVF2 electronic viewfinder can be angled up to 90° for a more comfortable viewing angle, and gives a 100% field of view.

8/10

BUILD AND HANDLING

Although the Lumix DMC-GX1 is small, it is by no means lightweight because it features an aluminium chassis. Whereas the GF3 is lightweight with a plastic build, the GX1 is weighty and solid.

Like the GF1 before it, the GX1 has a retro rangefinder style that is sure to be popular with enthusiasts. Certainly, when the viewfinder is added, the GX1 feels like a 'proper' camera. Panasonic has refined the



Right: Spot metering for the white of the flowers in this image ensures there are no blown-out highlights

Evaluative metering



Spot metering



Below left: With full-area touch AF, picking out the point of focus is easy. The grass is less than 2m away and the heron well over 20m, yet the focus is very rapid

faux leather handgrip to a curved line, and I found my middle finger rested naturally along this contour for a secure grip. Some of the buttons, namely the four-way pad and function button, feel a little cheap as the surface wears away with regular use, but otherwise each control is solid and tactile.

What is key to the operation of the camera is the level of customisation available. Not only are there two function buttons on the rear, but a further two can also be found via the touchscreen menu. Controls such as digital gauge and one-push auto exposure can be assigned to these buttons, and there is a quick menu for the main functions.

There are 25 of these in all, and virtually any control can be assigned to a button.

Shooting modes on the main top plate dial include PASM controls, two custom settings, creative control and scene modes. Intelligent auto (iA) is activated directly via a button on top of the body. When using this mode a blue light encircles the iA button, which is a useful reminder because this mode overrides whatever shooting mode is currently set on the top dial. Intelligent auto seems fairly reliable and makes for a good option in pressurised situations that require a fast response, but I suspect many people interested in this camera will make most use

FEATURES IN USE X POWER-ZOOM LENS

THE PANASONIC Lumix DMC-GX1 can be bought in kit form with the regular 14-42mm lens or the new 'X'-series Power Zoom optic. The benefit of the new lens is that it collapses to the size of a pancake lens when not in use. The disproportionate size between bulky zoom lenses and small compact system camera bodies has long been a criticism, but that does not apply in this case.

The zoom of the lens is electronically controlled by a switch on the lens itself, or via Touch Zoom on the LCD screen. I have my reservations about an electronic zoom on a high-end CSC, because these lenses are typically found on compact cameras where the handling is less precise than with manual control. In this case, though, it gives a smooth and precise operation.

Usefully, the exact focal length information is displayed on-screen while zooming, and the zoom can be stepped for a one-push shift between 14mm, 18mm, 25mm, 35mm and 42mm. In the main menu, the speed of zoom can be adjusted between low, medium and high, and set individually for stills and video capture. Typically, a slow zoom suits video capture well, but may not be suitable for



stills photography, whereas a high-speed setting is ideal for stills. In short, the lens handles very well.

We have not had the opportunity to assess the optical quality of the lens against the regular 14-42mm optic, but given its premium status and higher price tag we are led to believe that at the very least it is on a par with the older kit lens.

of the semi-manual exposure modes.

The new 14-42mm f/3.5-5.6 'X' Power Zoom lens used during this test extends on start up, and collapses to the size of a regular pancake lens when not in use. This suits the dimensions of the camera perfectly. The lens has two controls on its barrel: one for focus and one for electronic zoom. I found the latter a bit too high up the lens for a natural and comfortable control, and would like to see the placement of the switches swapped. For size and handling alone, the 'X' lens is a great option.

Although there is an option in the menu, image stabilisation is only available when a compatible lens with optical stabilisation (OIS) is attached.

Once the user is familiar with the camera and knows what controls are used most often, the GX1 is speedy, easy and a pleasure to use, thanks to the balance between touch control and customisable buttons.

8/10

WHITE BALANCE AND COLOUR

I experienced a variety of weather and lighting conditions during this test, so for each image I used the auto white balance (AWB) and then took a custom reading to compare the results. Taking a custom reading in-camera

is a very simple and speedy process.

Images taken using AWB seem fine when viewed alone, but when compared to the custom white balance the colour temperature in overcast conditions is usually a little cool. The same can be said for tungsten light, where the warmer light is mistaken for a colour cast so the camera compensates with a cool temperature. However, most systems perform in this way, and in the majority of situations it is good enough to leave the camera on AWB and shoot away.

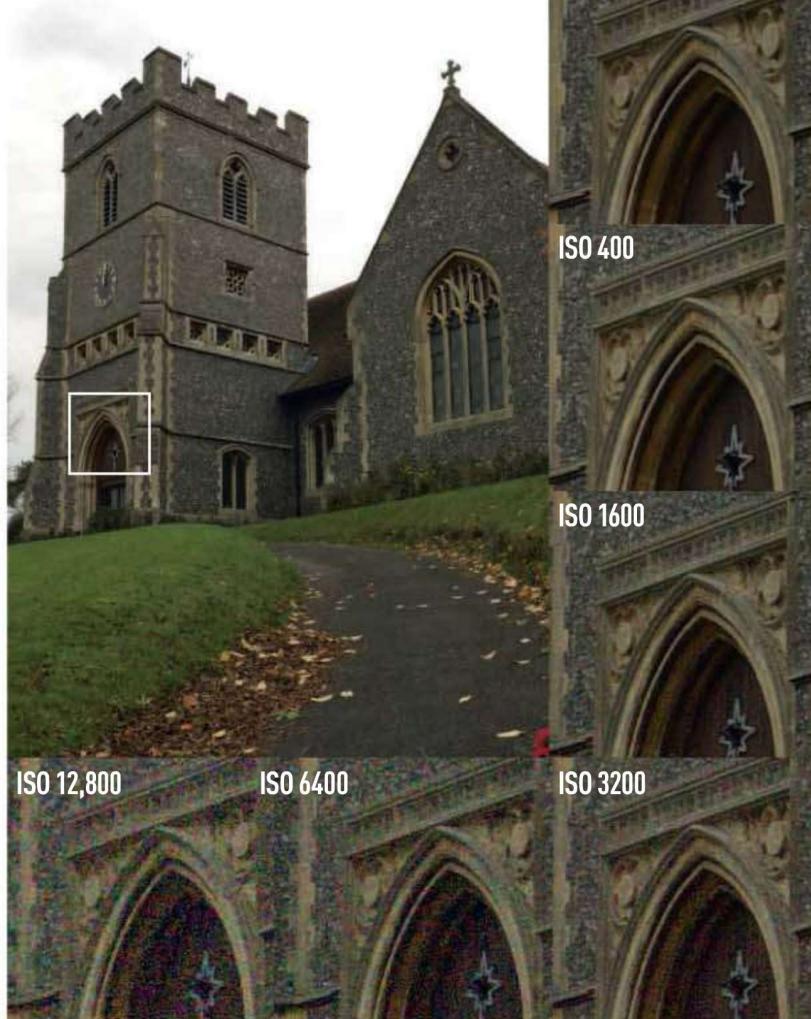
Panasonic also offers a variety of colour options via the photo style menu. Each can be customised for contrast, sharpness, saturation and noise reduction, and includes monochrome, vivid and natural. I kept mostly to the standard setting because it offers a good balance of colours.

As with other systems, the higher the ISO sensitivity used, the more the colour saturation is compromised. I tended to use the vivid photo style when at ISO 1600 and above to compensate a little for the loss of colour.

8/10

METERING

Overall, the 144-zone metering system is intelligent and very reliable. Set to its



Above: In this daylight scene, the colour rendition produced by AWB is a little cooler than that of the custom setting

multi-pattern evaluative mode, exposures are often a fraction on the bright side and benefit from underexposure by a good $\frac{1}{3}$ EV.

Although the evaluative metering system is pretty reliable and exposure compensation is quick to dial in, I found myself using spot metering a lot more than usual. This is because it is so easy to select the point by touch on the screen anywhere within the frame that it offers the utmost accuracy for the desired subject, and with the minimum of fuss.

When using spot metering, the size of the spot area can be selected from one of four sizes, the largest of which covers roughly 30% of the frame. For critical spot metering the smallest size is preferable, and on-screen appears to cover no more than 2% of the total frame.

8/10

NOISE, SENSITIVITY AND RESOLUTION

According to Panasonic, the Lumix DMC-GX1's 15.8-million-pixel sensor has a 200% improved signal-to-noise ratio when compared to the older 12.1-million-pixel sensor found in the GF1. The first indication that noise control has been improved is through the extended sensitivity range of ISO 160-12,800.

As I would expect, our resolution charts indicate that the GX1 resolves the same level of detail as the G3, reaching the 26 marker at ISO 160 in raw format. Where the GX1 sensor scores over the G3 is that resolution detail remains high all the way to ISO 6400, reaching the 22 marker. The ISO 12,800 setting sees a significant drop in resolved detail as

Left: Although noise is evident at higher sensitivities, the level of resolved detail is respectable

 luminance and chroma noise are evident, so this setting should only be used as a last resort.

Resolution detail is good and is the most important end result. However, on the first signs of luminance noise at ISO 800 clarity is compromised, and significantly so at ISO 3200. To compensate, in-camera sharpening and noise reduction are applied, which makes for mushier image detail. Overall, these results mark a genuine improvement over previous Panasonic models, although the GX1 still has a little way to go to match the results from cameras with larger sensors.

27/30 

AUTOFOCUS

One of the main benefits of the 120fps sensor readout is that communication with the lens is faster, resulting in what the company claims is a 0.09sec AF response. Focusing is achieved via the shutter release or the touchscreen, and both are equally responsive. Those sceptical about a touchscreen should try the Lumix DMC-GX1.

During this test, I decided the erratic and ultra-fast movement of birds as they took flight was a good subject for the AF response. The 20fps mode and 0.09sec AF and shutter lag meant that sequences not possible with slower systems were captured by the GX1. Generally, when the shot was missed it was my own reactions (and not the camera) that failed to keep pace.

As with metering, the user can select anywhere in the frame for the AF point. Once again, I found this resulted in my using spot AF rather than multi-area AF more than usual.

There are several AF modes, including face detection, tracking, 23-area, 1-area (spot) and pinpoint. In the latter mode, once the user has touched the screen for the AF point, focal magnification helps to indicate the point of focus. For manual focusing there is an MF assist at 4x, 5x or 10x magnification.

Tracking AF is particularly helpful when shooting videos, by and large giving a smooth, non-distracting focus. For still images in low light the system is impressively responsive for closer subjects, thanks largely to the powerful AF assist lamp.

For scenes of frenetic movement like sport and wildlife, the contrast-detection system does not cope as well overall as the phase-detection systems found in expensive DSLRs, but I would not expect it to. Instead, the GX1 is ideal for general use.

8/10 

LCD, VIEWFINDER AND VIDEO

As a compact-style model, the Lumix DMC-GX1 does not feature any kind of viewfinder. Instead, the LVF2 electronic viewfinder is available to buy separately (£239). Once this cost is added to the 'X' lens, the price of the kit virtually matches the Sony NEX-7, which features the company's innovative 2.359-million-dot EVF.



Facts & figures



RRP	£757.99 (with 14-42mm f/3.5-5.6 'X' lens) £499.99 (body only)
Sensor	16-million-effective-pixel Live MOS
Output size	4592x3448 pixels (15.8 million pixels)
Focal length mag	2x
Lens mount	Micro four thirds
File format	JPEG, RW2 (raw), raw + JPEG, MPO (when attaching 3D lens in micro four thirds-system standard), AVCHD, MPEG-4
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	60-1/4000sec, bulb
Max flash sync	1/160sec
ISO	160-12,800
Exposure modes	Program, aperture priority, shutter priority, manual, iA+, 17 scene modes
Metering system	144-zone, multi-pattern sensing system with options for spot, centreweighted and multi-segment metering ±5EV in 1/3 steps
Exposure comp	Auto, 5 presets, 2 custom, Kelvin, all with fine-tuning
White balance	White balance bracket
White balance bracket	3 frames
Drive mode	4fps for 7 frames in raw, 20fps or unlimited JPEGs at a reduced 4-million-pixel resolution
LCD	3in, 460,000-dot touchscreen LCD
Viewfinder type	Optional LVF2 electronic viewfinder
Field of view	100% on LCD
Focusing modes	Single, continuous, manual, face detection, AF tracking, 23-area, 1-area-focusing, pinpoint, touch
AF points	23-area and touch focus anywhere in the frame
DoF preview	Yes, with shutter speed simulation
Built-in flash	Yes, GN 7.6m @ ISO 160 (6.3m @ ISO 100)
Video	Full 1920x1080, 50i AVCHD 25fps (PAL), 1920x1080 MPEG-4 (30fps)
Memory card	SD, SDHC, SDXC
Power	Rechargeable Li-Ion
Connectivity	Mini HDMI, digital/video out, remote release
Weight	272g (body only) or 413g (with battery, card and 14-42mm lens)
Dimensions	116x68x39mm

Panasonic, Panasonic House, Willoughby Road, Bracknell, Berkshire RG12 8FP. Tel: 0844 844 3852.
www.panasonic.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured at f/5.6 and the 60mm setting of the 'X' kit lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



The 15.8-million-pixel sensor is capable of capturing a high level of detail

FOCAL POINTS

Built-in flash

The double-hinge design of the built-in flash means it pops up to a reasonable 20mm (approx) from the body. It has an output of GN 7.6m @ ISO 160 (GN 6.3m @ ISO 100).

LCD touchscreen

Like the G3, the GX1 features a 3in, 460,000-dot screen, but in this case it is a fixed type, whereas the G3 screen is articulated.



Camera shown actual size

Video sound

Stereo sound is available, and the GX1 offers a microphone-level adjustment for louder or quieter scenes, and the levels can be displayed on-screen. Furthermore, a wind-cut function reduces the distracting noise created by wind blowing into the microphone.

Displays

There is a wealth of information available on-screen, such as a histogram, level gauge (for the first time in a Lumix G model), highlights and also guide lines, including rule of thirds.

Maintenance

Sensor clean and pixel refresh are available through the main menu, and are achieved manually, not automatically on start up or shut down.

In-camera editing

In playback mode, favourite images can be flagged with a star for easy reference, converted to an alternate aspect ratio, resized, cropped and rotated.



Having used the LVF2 viewfinder, it is not of the same standard as that in the NEX-7, but it is nevertheless an improvement on Panasonic's first-generation unit. Panasonic's LVF2 is compatible only with the GX1, and the older LVF1 viewfinder will not work with the camera. I like the smaller body of the GX1 and the option to add a viewfinder when I need it. After all, a compact system needs a compact body.

Much of the operation of the camera revolves around its 3in, 460,000-dot touchscreen. Handily, virtually all the controls can be achieved via buttons on the body, too. The screen has a relatively low resolution by today's standards, but its output is bright and natural, with a wide and clear viewing angle. Its accurate representation of images in playback is very helpful to ensure that an accurate exposure has been achieved.

The touchscreen in the Lumix G models is the most successful attempt at incorporating this technology in a camera. It is responsive and particularly helpful by offering touch AF and metering.

There are several ways to control the camera through the touchscreen. In creative control mode, for example, a touch slider can be used for aperture control. In short, the touchscreen enhances the handling and speed of use.

Video users will appreciate full 1080/60i videos at 30fps, with stereo sound. I captured several videos with the 14-140mm f/3.5-5.6 lens, which features optical image stabilisation, and was very happy with the results. Full-resolution videos are available in AVCHD and the popular MPEG-4 format, providing compatibility with a wide range of devices.

8/10 

DYNAMIC RANGE

According to DxOMark (www.dxomark.com), the Lumix DMC-G3 has a dynamic range of 10.6EV at ISO 160. Given that the sensor in the GX1 is virtually identical, I would be surprised if the results are any different. Current APS-C-sized sensors across most brands are capable of 11.5EV at the very least, giving around 1EV extra of dynamic range over the sensor in the GX1.

When compared with the competition, the GX1 is slightly below Nikon's 1-series cameras (which uses a smaller sensor) and pretty much on a par with the Olympus Pen models and the Samsung NX series (the latter uses a larger APS-C sensor). This goes to show that it is not strictly a case of the larger the sensor, the wider the dynamic range.

It is at higher sensitivities where a smaller sensor's ability to resolve colour and produce a wide dynamic range is affected. At such settings, images are typically a little flatter tonally than current-generation cameras with APS-C-sized sensors. However, this is an area where Panasonic's cameras perform better than the Olympus Pen models. With the exception of the



iDynamic off



iDynamic medium



Lumix DMC-GH1, the GX1 looks like Panasonic's best CSC yet.

In real-world settings, the slightly more limited dynamic range can result in the loss of some detail in overcast, bright white skies when trying to retain detail in a foreground. Top-end highlights can suffer, too.

The iDynamic mode offers three levels of strength to add detail to shadow and highlight areas. The strongest setting removes a degree of punch, while the other two settings provide a good compromise between detail and contrast. Bracketing over three, five or seven frames is possible, although layering the images must be done using Photoshop or HDR software to receive the benefits of such a feature.

In creative control, there is an HDR mode that can be saved at full resolution. **AP**

8/10 

Competition



Sony NEX-7

TESTED AP 19 NOVEMBER 2011



Olympus Pen E-P3

TESTED AP 13 AUGUST 2011

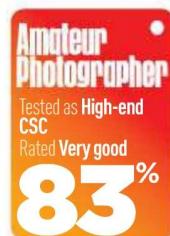
WHEN it comes to a camera using the four thirds sensor, the closest rival to the Panasonic Lumix DMC-GX1 is the Olympus Pen E-P3. There are several similarities, including the near identical size, touch-sensitive LCD screen, metal body and lack of a built-in viewfinder. The E-P3's 12.3-million-effective-pixel sensor has a significantly lower output, though. Given the GX1's premium feel, metal body and rangefinder style, a couple of other competitors are the Sony NEX-7 and the Fujifilm FinePix X100. Both these cameras use larger APS-C sensors and feature built-in viewfinders. They also command a higher price (around £1,000 for the NEX-7 and £850 for the X100), although this is not the case once the £239 of the optional LVF2 viewfinder for the GX1 is factored in.

Verdict

WITH its aluminium chassis and rangefinder style, the Panasonic Lumix DMC-GX1 is likely to appeal to enthusiast photographers. In use, the camera does not disappoint, either. Its touchscreen enhances its handling and I have not come across a more rapid way to accurately meter and focus for a scene. Also, with four function buttons, the GX1 is a breeze to use.

As the GX1's sensor is essentially the same as that found in the Lumix DMC-G3, its image quality is equally impressive and the best yet for a Panasonic four thirds model. However, the sensor size means that performance at higher sensitivities does not quite match up to the current crop of APS-C-sized sensors, particularly regarding dynamic range.

The 'X' kit lens complements the size of the GX1 body beautifully, and I like the option to have a smaller body and attach a viewfinder as and when it is needed. However, with the 'X' lens and LVF2 viewfinder included, the combination is almost double the price of the G3. When choosing between the two, therefore, it is a matter of what counts more – your wallet or the size of the camera.



	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	27/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

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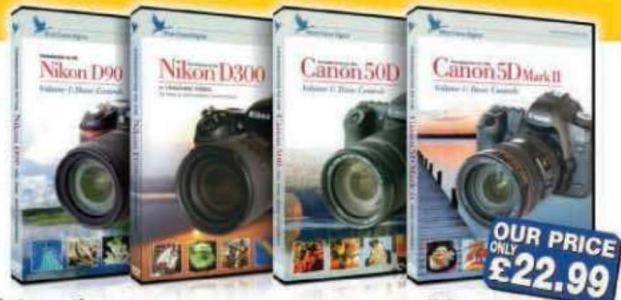
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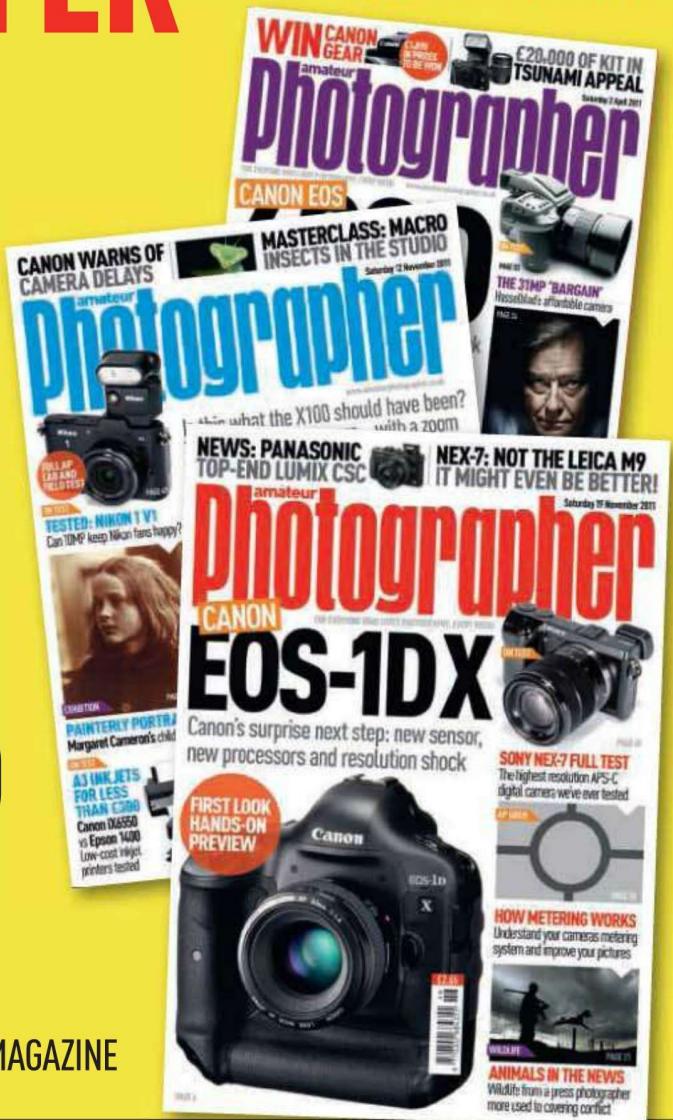
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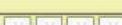
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Sigma 105mm f/2.8 EX DG OS HSM Macro

Sigma's most popular macro lens has been updated, with a new design and the addition of optical stabilisation.

Mat Gallagher puts the 105mm f/2.8 lens to the test

ANYONE who has considered buying a macro lens in the past 19 years will probably have looked at a 105mm macro. The focal length is long enough to provide some distance between you and the subject without the field of view and higher price of a 200mm optic. The Sigma 105mm f/2.8 has long been regarded as one of the best macro lenses for its price. The lens was last updated in 2004, when it was optimised for digital camera sensors.



DATA FILE

RRP	£799
Street price	£690
Mount	Canon, Nikon, Sigma
Max aperture	f/2.8
Angle of view	23.3°
Near focus	31.2cm
Diaphragm blades	9
Filter size	62mm
Weight	725g

Left: This handheld shot makes use of the Sigma 105mm f/2.8's optical stabilisation

Nikon D700,
1/25sec at f/6.3,
ISO 3200

Apart from some re-chipping to make it compatible with more recent cameras, the lens has remained unchanged. The new Sigma 105mm f/2.8 has been completely overhauled to bring it in line with the Sigma 150mm f/2.8 EX DG OS HSM Macro.

The most notable addition is the optical stabilisation, which has resulted in a much larger, heavier optic and a higher price.

FEATURES AND BUILD

The new Sigma 105mm f/2.8 lens has a completely new lens construction, with 16 elements in 11 groups compared to the 11 elements in 10 groups used for the old version. These include two SLD (Special Low Dispersion) elements to correct spherical aberration, chromatic aberration and curvature, and super multi-layer coatings on the front and rear elements to reduce flare and ghosting. Unlike the old 105mm version, focusing is internal, using a floating system that moves two lens groups to adjust focus. This avoids the extreme extension of the lens for close focusing that was the previous lens almost double in size.

The optical stabilisation system appears to be the same as that featured on the recent Sigma 150mm macro lens, among others, and, according to Sigma, it offers a 4-stop benefit in shake reduction. While most precise close-up work should be performed with a steady tripod, when you are shooting handheld any form of stabilisation is very useful. The stabilisation has two settings, comprising a full dual-axis mode and a single-axis mode for panning. The front filter thread is larger by 4mm, being 62mm in diameter, and it sits much closer to the front element. This should improve optical quality when using a filter. Sigma has done away with the push-pull AF/manual-focus selection of the old model and opted for a simple switch on the new 105mm lens.

On the Nikon-mount version we tested, the focus ring allows manual-focus override when AF is selected on the lens and on the camera. However, when manual focus is selected on the camera, the AF switch on the lens becomes inactive. The aperture ring that featured on the previous Nikon version has also been omitted. The focus ring sits at the very front of the lens and is fractionally smaller than on the previous model, but it is still broad enough for easy operation. The focus window contains three readings of distance, in feet, metres and magnification, which is handy for precise reproductions. A focus range limiter switch usefully allows three options for full 31.2cm to infinity, 45cm to infinity and 31.2cm to 45cm to avoid excessive hunting.

The lens comes with a 55mm lens hood, which, when not in use, can be reversed for storage. With the hood reversed it sits snug to the barrel and covers the focus ring and window, but still allows the lens to be comfortably held and used in autofocus.

When used on entry-level cameras the new 105mm lens feels large and bulky in a way the previous model did not. However, with its current specification and price, the lens will



 probably be used on mid-range or high-end bodies. Here it feels better balanced, and looks very similar to Nikon's 105mm f/2.8G AF-S VR Micro-Nikkor, which is available at a slightly cheaper street price than the Sigma 105mm.

HANDLING

For testing purposes we used the Sigma 105mm lens on the Nikon D300S, D700 and D3100 DSLRs. Specified as a DG lens, it is designed for both full 35mm frame and APS-C sensor sizes. The focal length is more suited to a full-frame sensor for standard close-up and portrait use, but as this becomes equivalent to a 157–167mm lens on the smaller APS-C sensor, it is roughly equivalent to the longer 150mm and 200mm macro lenses preferred by wildlife photographers.

As with most macro lenses the effective aperture is given by the camera, and at full 1:1 magnification it loses 2EV of light, giving an effective range of f/5.6 to f/45, compared to the f/2.8 to f/22 at infinity. The inclusion of an HSM (Hyper-Sonic Motor) makes it compatible with non-motor bodies from Nikon and leaves the autofocus near silent, although the stabilisation often lets out a faint 'squawk' when first engaged. This sounds a lot like a focus motor of old and could be enough to scare small animals at close range.

While focusing is fairly rapid, even when the change in distance is great, as with many macro lenses, if it misses the focus it takes a few seconds to go through the huge

Above: A splash frozen with flash, showing the impressive detail that can be captured with the Sigma 105mm lens
Nikon D700, 1/125sec at f/20, ISO 100

Right: The very shallow depth of field of the 105mm lens at 1:1 magnification
Nikon D300S, 5secs at f/22, ISO 200

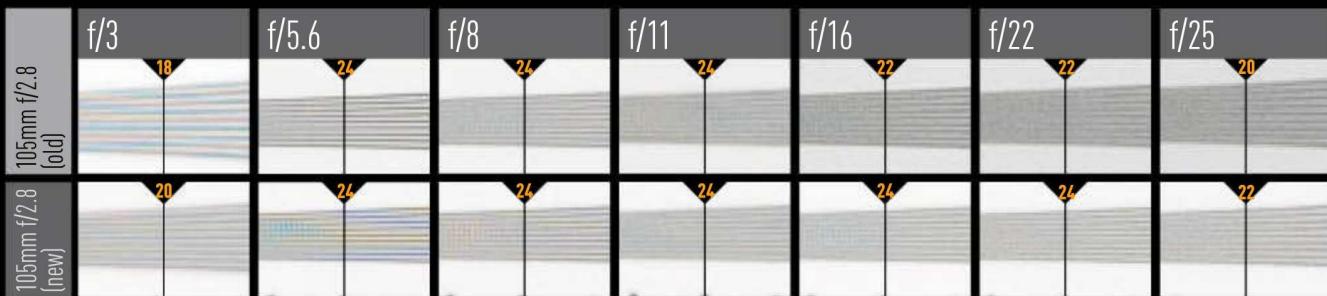


COMPARISON TABLE

	SIGMA 105MM (OLD)	SIGMA 105MM OS (NEW)	NIKON 105MM VR
Street price	£340	£690	£612
Construction	11 elements in 10 groups	16 elements in 11 groups	14 elements in 12 groups
Aperture	8 blades	9 blades	9 blades
Min aperture	f/45	f/22	f/32
Min focus	31.3mm	31.2mm	31mm
Filter size	58mm	62mm	62mm
Dimensions	74x97.5mm	78x126.4mm	83x116mm
Weight	460g	725g	720g

RESOLUTION

We tested the Sigma 105mm f/2.8 EX DG OS HSM Macro on the Nikon D700 camera against the older Sigma 105mm f/2.8 EX DG lens. As the D700 is a 12.1-million-pixel camera, the values should be used for comparison and not as a value for the total performance of the lens.



SIGMA, 13 Little Mundells, Welwyn Garden City, Hertfordshire AL7 1EW. Tel: 01707 329 999. www.sigma-imaging-uk.com

range from 0.312m to infinity, although this can be avoided by using the limiter. The manual-focus ring is pleasant to operate and, while not that smooth, it still allows the fine and accurate adjustment needed to control close focusing.

IMAGE QUALITY

For the resolution chart images that appear in our camera tests, we use a series of the last-generation Sigma 105mm lenses in various mounts. This lens was chosen not because of its availability in most mounts but because it was one of the sharpest on the market and would therefore allow us to gain the maximum resolution from the sensor. With the new 105mm model the increase in quality is not drastic, but there are areas that show improvements.

Resolution at its sweet spot, between f/8 and f/11, shows little gain compared to the original lens, but while the old lens started to show a drop in resolving power when stopped down to f/16, the new model only starts to reduce quality beyond f/22. This is an extremely strong performance and

one that will allow the maximum quality to be realised from the highest resolution sensors. Vignetting can be seen when the lens is used at the maximum aperture on a full-frame camera. However, the appearance is slight and can easily be removed in raw editing, and it disappears when the lens is stopped down to f/5.6. When used on an APS-C body there is no sign of vignetting. Neither barrel nor pincushion distortion is visible in our test images, and at this focal length you would not expect to find them. The lens produces a crisp contrast, which emphasises the sharp areas of the image against the out-of-focus areas. The increase from 8 to 9 diaphragm blades was designed to help produce a smoother out-of-focus area, or bokeh, but at the smallest aperture the blades don't quite create a perfect circle and the jagged edges can be seen in the out-of-focus highlights it creates.

LENS COMPARISON

While the second-generation Sigma 105mm was very much a budget lens, this

new third-generation model demands a current street price higher than its Nikon equivalent and only £20 short of the Canon L-series 100mm macro. For the extra money the new version offers some impressive refinements, such as stabilisation and internal focusing, but it is image quality that matters most here. The optical performance is a marked improvement and although detail is only a small part of this, the original standard was already very high.

The problem this lens faces is that, instead of being an impressive budget lens, it is priced as a premium optic over the camera brands' own versions. This is not the first time Sigma has taken this position – the Sigma 50mm f/1.4 was also a higher price than its Canon and Nikon competitors – but it means that the lens has to prove itself far more to win over users. **AP**



Verdict

THE 105MM standard macro focal length is more suited to full-frame sensors, so producing a premium-positioned lens makes sense. For APS-C cameras, Sigma's 70mm macro gives an effective 105mm or 112mm for Canon users and is therefore a better focal length. The Sigma 105mm f/2.8 EX DG OS HSM Macro is an impressive lens that feels robust and handles well. The internal focusing is a welcome addition and, although the stabilisation has added weight and bulk to the lens, it is useful for handheld work at less than 1:1 magnification. The quality of the optics has been improved to provide greater resolution and less vignetting than the previous model, bringing it to levels expected in this price range. The problem is that Sigma may have created a space in the market for a budget macro lens. Those searching for an affordable alternative around this focal length are now more likely to opt for the Tamron 90mm or Tokina 100mm than pay almost double for the extra features of Sigma's new model.



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Professor
Newman
explains...

Autofocus for video and mirrorless cameras

With compact system cameras needing a method of autofocusing that does not rely on a mirror, AP's photo-science consultant **Professor Bob Newman** explains how such mirrorless systems work

IN AP 16 July 2011, I looked at the principles of phase and contrast-detection autofocus. To recap, contrast detection exploits the fact that an in-focus image displays a greater rate of change of pixel values over a region than an out-of-focus one does, due to the sharper edges and increased levels of detail. The focusing system maximises this rate of change or 'contrast' over the selected focus area to achieve sharp focus.

This system is controlled using a feedback loop, so that the difference in contrast between a contrast reading and the previous one is used to generate a control signal to the autofocus motor. Thus, if the contrast reading of the last sample is less (meaning more out of focus) than the last sample but one, a negative signal will be fed to the motor, causing it to reverse direction. If there is more contrast (meaning more in focus), a positive signal is sent, causing the motor to continue moving in the same direction.

Eventually, the system will find the correct focus, although it is likely that it will oscillate either side of sharp focus before finding it. This phenomenon is called 'hunting'. It can be reduced by careful control of the relationship between the size of the error and the controlled speed of the motor, known as the 'damping' of the feedback loop. Although damping reduces hunting, it slows down the speed of reaction of the feedback system.

Contrast-detection AF should always find the point of sharpest focus, but due to the need to damp the feedback loop this is generally a slow method of autofocusing. However, it is the preferred method

for compact cameras for a number of reasons. First, it is inexpensive. It requires no additional hardware, whereas phase-detection systems require a separate module and a mirror assembly to reflect light onto that module. The mirror assembly must be moved out of the light path when an image is being captured. This is unnecessary for contrast-detection autofocus, so is another major advantage. Thus, it is suitable for adjusting focus during the taking of a photograph or video capture.

THE QUEST FOR MIRRORLESS AUTOFOCUS

Traditional phase-detection autofocus began to seem deficient as first live view and then video became 'must-have' features of DSLR cameras. Early schemes operated by flipping the mirror in and out of the light path as the autofocus operated. This was inconvenient for live view and obviously a non-starter for video functions. Many DSLRs do not have an autofocus function in video mode for this reason.

PROFESSIONAL VIDEO AUTOFOCUS

One of the main drivers for improvement of sensor-based AF is the desire to continue to provide autofocus as video functions appear on 'professional' cameras. So how does 'professional' video AF function? The short answer is 'not at all'. While the still photography profession has adopted AF with alacrity, to the extent that the specification of top-level professional cameras centres on ever more highly performing autofocus, in the moving-picture professions autofocus has been almost entirely eschewed. Typically, focus is the responsibility of a professional focuser, who you will see listed in film and video credits as the 'focus puller'

or 'first assistant camera operator'. The focus puller adjusts focus according to the focus scale on the lens (which must therefore be accurate), working from precise measurements and calculations of the scene being filmed and the camera movements. Manual focus is used even in news gathering. Whether this will continue to be the case is an open question. Costs can obviously be cut if the size of the camera team can be reduced, so automatic focus would seem to be an attractive prospect. For it to succeed in the market, it will have to produce results similar to that of an expert focus puller, which no available system currently does.

Figure 1

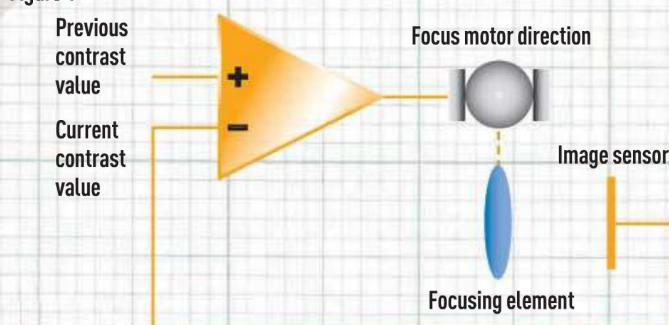


Figure 1 The feedback loop for contrast-detection autofocus. The loop includes mechanical components, so its speed of operation is limited

Figure 2

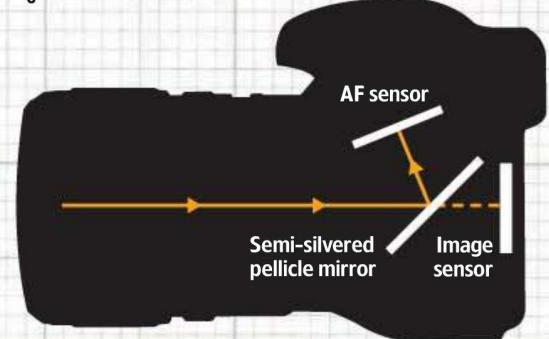


Figure 2 The Sony SLT (single lens translucent) system works by using a non-moving mirror to steer light to the AF sensors

Later models incorporated the contrast-detection system when in live view or movie mode, but this drew almost immediate criticism about the slow speed of the resultant autofocus system. The speed was perhaps not so much of an issue when the alternative phase-detection system was available for action shots, but it was when manufacturers started to release compact system cameras. These were intended to fulfil much the same function as DSLRs, but without the reflex mirror and therefore without the opportunity to use traditional phase-detection autofocus. So camera designers were faced with the task of developing an AF system that performed as the traditional DSLR system, but without the flipping mirror.

SOLUTION 1: SPEED UP CONTRAST-DETECTION AUTOFOCUS

The immediate line of attack, which was adopted by Olympus, Panasonic and Sony (for its NEX cameras), was to make contrast-detection autofocus faster. This can be done in a number of ways.

First, the camera can be made to read the sensor faster. If the sensor is read at 120 frames per second rather than 60fps, twice as many samples are available and the focus feedback loop can operate twice as fast. This means it requires less damping to avoid hunting, resulting in quicker focus.

Second, the lenses can be optimised. In a contrast-detection autofocus system, the mechanical components of the lens are in the feedback loop, so the focus will not change, and therefore the focus reading will not change until lens components have been moved. This can be speeded up either by making the motors that move them more powerful, or by making the moving components lighter. The result is, again, that the feedback loop operates faster, the damping can be reduced and focusing occurs more quickly.

Third, the feedback loop can be broken, by using the memory capacity of the processor that drives the autofocus. Instead of relying on feedback to find the best point of focus, the camera simply tracks the changing contrast and remembers the focus setting that gave the highest contrast. As the contrast begins to reduce, indicating that the focus point has been passed and the image is beginning to blur, the camera simply sets the focus point to the remembered point of best focus. This can be much faster, but suffers from the same problems as all 'open-loop' systems.

The first problem is that it relies in the end on scale focusing (where the 'scale' is an electronic encoder in the lens), and if that scale is not repeatable, focus might be inaccurate. The second problem is that it is possible for the subject to move between the determination of the point of best focus and the lens actually reaching that setting, in which case the subject will be out of focus. Phase detection can actually measure focus error, so it allows a form

Figure 3

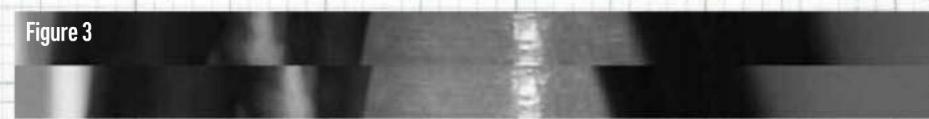


Figure 3 Strip images collected from opposite sides of the exit pupil. The distance between corresponding features measures the focus error

Figure 4 Modifying an image sensor pixel to collect light from different sides of the exit pupil

a) Shading the photoreceptor

b) Shading the microlens

c) Profiling the microlens

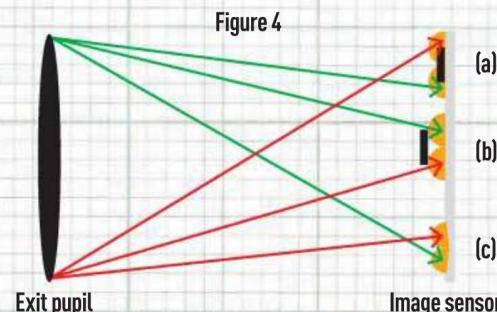


Figure 4

of predictive autofocus not possible with contrast-detection systems.

SOLUTION 2: RE-ENGINEER THE TRADITIONAL SYSTEM

Sony re-engineered the traditional system for its SLT (single lens translucent) series of Alpha-mount cameras. The use of an electronic viewfinder means that the reflex mirror no longer has to provide light for the viewfinder. Instead, it is dedicated to reflecting light to the autofocus sensors. It is made semi-transparent, so it no longer has to 'flip' when an exposure is made. The outcome is that the phase-detection system is available full-time, resulting in a video and live view autofocus system that delivers all the benefits of traditional DSLR systems, and can be made very fast and responsive. In fact, it is faster than traditional systems because the flipping mirror no longer limits the time that AF sensing is active. The downside is that the mirror robs light from the exposure, resulting in 1/2 stop lower exposure, and therefore more image noise than would otherwise be the case using the same sensor. In terms of sensor performance, it is broadly equivalent to going back one generation.

SOLUTION 3: MAKE PHASE DETECTION WORK FROM THE IMAGE SENSOR

This solution to making phase detection work from the image sensor has been adopted in the new Nikon 1-series cameras and the Fujifilm FinePix F300EXR and Z800EXR compacts. Remember that phase-detection autofocus works by forming strip images from light collected from opposite sections of the exit pupil of the lens. The result is images that are laterally displaced according to the deviation from correct focus, and can therefore be compared to determine the focus error and make a direct focus adjustment. The image-sensor variant works by diverting some of the image-sensor pixels to form these strip images. This turns out to be relatively simple to do with a sensor using microlenses over the pixel (as all modern

sensors do). Either half of the photoreceptor can be shaded, as is done by Fujifilm, or half of the microlens can be shaded, or the microlens can be profiled to 'point' at the required part of the exit pupil. So far, Nikon has not released information about which technique is used in its 1-system cameras, and the company holds patents covering all three variants. The pixels used for AF can still contribute to the main image, although some adjustment may be needed for the lower exposure caused by the shading of the pixel. In the end, sensor phase detection forms an elegant solution to the design problem of full-time responsive autofocus. It is possible that it may find its way into top-end DSLRs.

One feature that users of these cameras often demand is a wider spread of focus points. With the traditional design the spread is restricted by the size of the submirror and the space needed for it to operate. With image-sensor-based AF a semi-silvered main mirror would be required, but no submirror, so there is no longer a constraint on the spread of focus points. **AP**



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar

systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

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CANON EOS 10D MKII COMPLETE WITH ALL ACCESS	MINT-BOXED £1,575.00	CANON 540 EZ FLASH - INST	MINT BOXED £89.00	FUJI GW 670 1MK II CW 30W 13.5 LENS	MINT BOXED £675.00
CANON EOS 10D MKII COMPLETE (2025 ACTUATIONS)	MINT-BOXED £799.00	CANON 540 EZ FLASH - INST	MINT- CASED £75.00	MAMVA 65mm 14 SEKOR Z LENS FOR R2 + HOOD	MINT £159.00
CANON EOS 50 15.1 MaP COMPLETE WITH ALL ACCESS	MINT-BOXED £565.00	CANON 420 EZ FLASH	MINT CASED £49.00	MAMVA 65mm 14 SEKOR L LENS FOR R2	MINT- £399.00
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CANON EOS 3000 3.6M - CAN 18-55 LENS + ACCESS	MINT- £159.00	Sigma 15mm 1.8 EX DG FISHEYE LENS (LATEST)	MINT BOXED NEW £399.00	MAMVA 150mm 13.5 AF FOR 645 A/F	MINT £299.00
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CANON EOS 4000 3.0M - CAN 18-55 LENS + ACCESS	MINT-BOXED £375.00	Sigma 30mm 1.4 EX DG HSM (LATEST)	MINT BOXED £299.00	MAMVA 67 60 PRO BACK	MINT £75.00
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CANON POWERSHOT G11 COMPLETE MTOA/L ACCESS	MINT- BOXED £275.00	Sigma 17-35mm 2.8/4 EX HSM ASHERICAL	MINT BOXED £1,690.00	PENTAX 15mm 2.8 5.5 FA 6x7	MINT BOXED £169.00
CANON POWERSHOT G11 COMPLETE MTOA/L ACCESS	MINT- BOXED £275.00	Sigma 17-35mm 2.8/4 EX HSM ASHERICAL	MINT BOXED £1,690.00	PENTAX 15mm 2.8 5.5 FA 6x7	MINT BOXED £169.00
SIGMA 70 - 200mm 2.8 EX DG HSM (LATEST)	MINT-BOXED £795.00				
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TOKINA 10 - 17mm 3.5 145/4.5 MACR II LENS (LATEST)	MINT BOXED £365.00				
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- 10.1 Effective Megapixels
- Full-HD Movie Recording
- High-speed continuous shooting
- 3.0" LCD Screen
- Motion Snapshot

V1 + 10-30mm

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- D-Movie function
- 9 fps continuous shooting
- Durable, magnesium alloy body



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AF-S Nikkor 24mm f/1.4G	£1,603.99	AF-S 600mm f/4G ED VR	£7,199.99	AF-S 18-200mm f/3.5-5.6G VR	£599.99
AF-D 28mm f/2.8	£226.99	AF-S DX 40mm f/2.8G ED	£239.99	AF-S 24-70mm f/2.8G ED	£1,229.99
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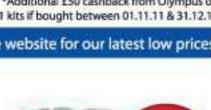
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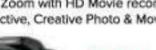
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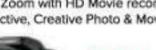
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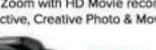
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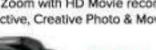
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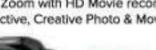
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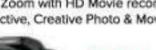
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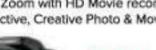
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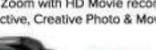
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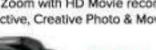
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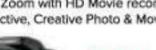
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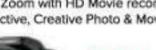
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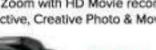
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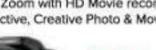
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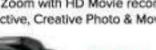
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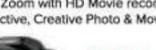
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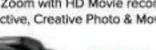
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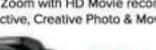
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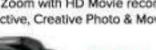
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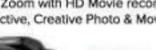
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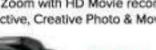
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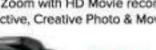
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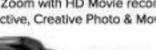
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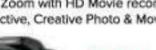
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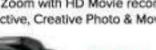
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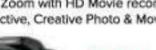
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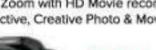
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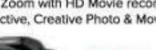
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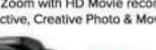
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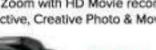
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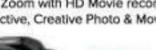
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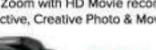
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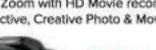
Panasonic DMC-TZ20



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 £229.99

GF2 Black £299.00 Add a SanDisk 8GB Ultra SDHC Card for only £12.99!

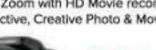
Panasonic DMC-TZ20



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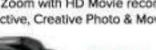
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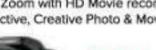
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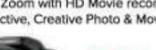
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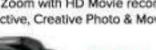
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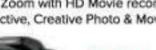
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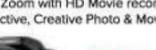
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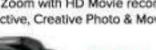
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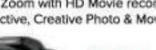
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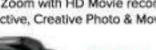
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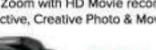
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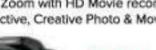
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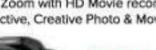
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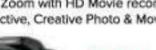
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 £229.99

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Panasonic DMC-TZ20



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- SLR-sized image sensor
- Full-colour image sensor
- TRUE II image processing engine
- 24.2mm f/2.8 lens
- RAW format recording

SRP £619.99

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SIGMA SD1



- Magnesium Alloy Body
- 46 Megapixels
- TRUE II image processing engine
- Weather & Dust Resistant
- ISO 100-6,400

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Whether you're looking to protect your lens, or to create a special effect, you should consider a Hoya filter.

UV(C) Digital HMC	SHMC Pro 1-D UV	SHMC Pro 1-D Circ-Pol
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55MM £17.76	£41.76	£39.99
58MM £19.80	£44.86	£64.99
62MM £22.97	£50.07	£79.99
67MM £26.03	£54.99	£79.99
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Kenko

An easy and inexpensive way to increase the abilities of your lenses without the expense of purchasing & carrying another telephoto lens

1.4x MC4 DGX	£119.99	AF 3x Pro 300 DG Conv.	£189.99
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Even more Tamron Lenses

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Tamron AF 18-200mm f/3.5-6.3 XR Di II LD

Compact and cost effective high powered zoom lens

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Lightweight, compact, telephoto zoom lens with XLD Lens element.

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*Special AP Price!



Nikon 50mm f/1.4 AF-D

Our Price

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Manfrotto

MK393-H

Photo-Movie Kit QR

 142cm	 123cm
 35cm	 49cm
 1.3kg	 2.5kg

Our Price £44.95

SRP £69.95



**Save
£25
off SRP**

Manfrotto

732CY-A3RC1

Viewhead C/Fibre Tripod

 142.5cm	 125.5cm
 36.5cm	 50.5cm
 1.32kg	 3.5kg

Our Price £99.95

SRP £199.95

**Save
£100
off SRP**

Manfrotto

055XPROB + 804RC2 Head

3-section tripod

 190.5cm	 154cm
 22cm	 77.5cm
 3.15kg	 4kg

Our Price £163.90

SRP £229.90



**FREE
Veloce V
Bag***

*Purchase the Manfrotto 055XPROB with the 804RC2 Head between 01.10.11 & 31.01.12 and claim a **FREE** Veloce V bag worth £89.95.

Available whilst stock lasts. See online or instore for details.

MANFROTTO 055 TRIPODS

055XDB Black	£89.95
055X PROB	£114.95
055CXPRO3 CF 3 Section	£249.99
055CXPRO4 4 CF Section	£244.95

MANFROTTO 190 TRIPODS

190X PROB Pro Aluminium	£99.95
190CXPRO3 Carbon Fibre	£209.95
190CXPRO4 Carbon Fibre	£218.95

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GEARED	
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405 Pro Geared Head	

THREE-WAY

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804RC2 Basic Pan Tilt + QR	£48.95
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GIOTTOS

MTL9351B + MH5011

Aluminium column tripod

 180cm	 147cm
 30cm	 71cm
 2.21kg	 4kg

Our Price £119.95

SRP £134.95



**Save
£15
off SRP**

GIOTTOS

VGRN9255 + 5310-630

Premium quality tripod

 157cm	 136cm
 39cm	 40cm
 1.5kg	 4kg

Our Price £199.95

SRP £220.00

GIOTTOS

MH5001

Professional 3-Way Head

 0.9kg	 6kg
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Our Price £39.50

SRP £49.50



**Save
£10
off SRP**

SLIK

Pro 723AF C/Fibre

with AF1100 head & case

 166.2cm	
 20.5cm	 57.1cm
 1.44kg	 5kg

Our Price £194.40

SRP £494.40



**Save
£300
off SRP**

Velbon

RUP-V40

Aluminium Monopod

 169cm	
 52cm	
 470kg	

Our Price £39.99

SRP £48.40



**Save
£8
off SRP**

GITZO

GT2540LLVL Leveller

Ideal for fluid heads

 172cm	 151cm
 16cm	 61cm
 1.66kg	 12kg

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SRP £694.95

*Special AP Price



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£195
off SRP**

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NEW! V1 + 10mm
NEW! V1 + 10-30mm + 30-110mm
J1: White, Red, Silver or Black
NEW! J1 + 10-30mm
NEW! J1 + 10mm
NEW! J1 + 10-30mm + 30-110mm



Nikon
D3100



**SAVE UP TO
£100
ON RRP**

D3100 Body £419

D3100 + 18-55mm f3.5-5.6 G AF-S DX VR
RRP £579.99 £479.99
D3100 + 18-55mm f3.5-5.6 G AF-S DX VR +
55-200mm f4-5.6 G AF-S DX IF-ED VR £663.89

CUSTOMER REVIEW: D3100 + 18-55mm VR
★★★★★ 'A superb, entry level DSLR'
Bullwinkle - Essex



Nikon
D90



D90 From £619

D90 Body RRP £619
D90 + 18-105mm f3.5-5.6 G AF-S ED DX VR £779

CUSTOMER REVIEW: D90 + 18-105mm VR
★★★★★ 'Most fun I have had with a camera in years'
Crispating - Essex



Nikon
D5100



D5100 From £559

D5100 Body RRP £669.99 £559
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £779.99 £659
D5100 + 18-55mm + 55-200mm £845.99

CUSTOMER REVIEW: D5100 + 18-55mm VR
★★★★★ 'Ideal for holidays', 'versatile'
Lionheart - Surrey



Nikon
D7000



**SAVE UP TO
£180
ON RRP**

D7000 From £949

D7000 Body RRP £1099.99 £949
D7000 + 18-105mm f3.5-5.6 G AF-S ED DX VR RRP £1299.99 £1099

D7000 RECOMMENDED ACCESSORY:
Nikon MB-D11 Battery Grip £244.95

CUSTOMER REVIEW: D7000 + 18-105mm VR
★★★★★ 'Amazing results with high ISOs'
Jeffws - West Sussex



Nikon
D300s



**SAVE
£430
ON RRP**

D300s From £1069

D300s Body RRP £1499.99 £1069
Nikon Capture NX2 £132.99
Nikon Capture NX2 Upgrade (Capture NX required) £81.99

CUSTOMER REVIEW: D300s + 18-55mm VR
★★★★★ 'The perfect combo for a Pro-sumo'
Robin - Bristol



Nikon
D70



**SAVE
£348
ON RRP**

D700 From £1899

D700 Body RRP £2247.99 £1899
Nikon Camera Control Pro 2 Remotely control most functions of Nikon DSLRs from a computer via USB or Wireless Transmitter £136.99

CUSTOMER REVIEW: D700 Body
★★★★★ 'Terrific Full-Frame DSLR'
RichardD300 - North Wales



Nikon
D3s



D3s From £3525

D3s Body RRP £4199 £3525
D3x Body £5039

CUSTOMER REVIEW: D3s Body
★★★★★ 'Superb Pro-Camera'
WorcesterWeddings - Worcester

CUSTOMER REVIEW: D3x Body
★★★★★ 'As good as it gets'
Peterthegreat - Kent

SONY



NEX-5



NEX-5N Silver or Black

**£50
CASHBACK***

From £479

NEX-5N Body (Black)
£429 Inc Cashback*

NEX-5N + 18-55mm (Silver or Black)
£489 Inc Cashback*

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£549 Inc Cashback*

£50 Sony Cashback ends 18.01.12



NEX-7



Silver or Black
NEW! NEX-7 Body (Black)

£998

NEW! NEX-7 + 18-55mm (Black)

£1128

NEX-C3 Silver or Black

**£50
CASHBACK***

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NEX-C3 + 16mm + 18-55mm £499

A900

full frame CMOS sensor
£2189.99

A35

**£50
CASHBACK***

From £375

A35 Body

A35 + 18-55mm

£375

£444

A900

full frame CMOS sensor
£2189.99

Panasonic G3

**£50
CASHBACK***

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G3 Body (Black)

£429.90

G3 + 14-42mm

£479.99

GF2 + 14-42mm f3.5-5.6

£439

GF2 + 14mm f2.5 ASPH

£449

GF2 + 14mm f2.5 ASPH +

14-42mm f3.5-5.6 ASP MEGA OIS

£549

GF2

**£50
CASHBACK***

From £5039

GH2

16.0 megapixels

GH2 + 14-42mm

£719

GH2 + 14-140mm

£1049

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Silver, Black, Brown,
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**£50
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E-PM1 + 14-42mm II

£329 Inc Cashback*

E-PM1 + 14-42mm II + 40-150mm

£489 Inc Cashback*

E-PM1 + 14-42mm II + 40-150mm + 40-150mm

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White, Silver or Black
EP-3

12.3 megapixels

5.5 fps

1080p movie mode

£606.90

E-5



12.3 megapixels

5.0 fps

720p movie mode

£1338

SIGMA SD15



14.1 megapixels

3.0 fps

1080p movie mode

£584.99

SD15 RECOMMENDED ACCESSORIES:

Sigma CR21 Cable Release £24.99

Sigma R531 Remote Control £24.99

Sandisk 8GB Extreme Pro 95MB/Sec SDHC Card £44.99

Sigma PG-21 Power Grip £169.99

Sigma EF 610 DG Super £209.99

£549.99

NEW! SD1 Body £549.99

PENTAX K-5



16.3 megapixels

7.0 fps

1080p movie mode

£729

K-5 + 18-55mm

£784

K-5 + 18-55mm + 50-200mm

£918

K-5 + 18-135mm

£1119

K-r white,
Red or
Black



12.4 megapixels

6.0 fps

720p movie mode

From £369

K-r + 18-55mm f3.5-5.6 AL WR

RRP £599.99

£369

K-r RECOMMENDED ACCESSORIES:

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Pentax DA 55-300mm Lens £274.99

Pentax K-Bag Shoulder Bag £34.99

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 3.0 fps
 720p movie mode
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 3.7 fps
 1080p movie mode
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600D Body
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 600D + 18-55mm II f3.5-5.6 IS II
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 600D + 18-135mm f3.5-5.6 IS
£719 Inc Cashback*
 600D + 18-55mm II + 55-250mm f4.0-5.6 IS II
£829

600D Body
£485 Inc Cashback*
 600D + 18-55mm II f3.5-5.6 IS II
£599
 600D + 18-135mm f3.5-5.6 IS
£719 Inc Cashback*
 600D + 18-55mm II + 55-250mm f4.0-5.6 IS II
£829

600D Body
£485 Inc Cashback*
 600D + 18-55mm II f3.5-5.6 IS II
£599
 600D + 18-135mm f3.5-5.6 IS
£719 Inc Cashback*
 600D + 18-55mm II + 55-250mm f4.0-5.6 IS II
£829



Canon EOS 550D
AS SEEN ON TV
 18.0 megapixels
 3.7 fps
 1080p movie mode
£40 CASHBACK*

550D Body
£434 Inc Cashback*
 550D + 18-55mm f3.5-5.6 IS
£529
 550D + 18-135mm f3.5-5.6 IS
£669 Inc Cashback*
 550D + 18-55mm f3.5-5.6 IS + 55-250mm f4.0-5.6 IS
£689 Inc Cashback*

550D Body
£434 Inc Cashback*
 550D + 18-55mm f3.5-5.6 IS
£529
 550D + 18-135mm f3.5-5.6 IS
£669 Inc Cashback*
 550D + 18-55mm f3.5-5.6 IS + 55-250mm f4.0-5.6 IS
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Canon EOS 60D
 18.0 megapixels
 5.3 fps
 1080p movie mode
SAVE UP TO £410 ON RRP

60D
From £749
 60D Body RRP £1049.99
 60D + 18-55mm f3.5-5.6 IS II RRP £1149.99
£749
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 60D + 18-135mm f3.5-5.6 IS RRP £1299.99
£959
 60D + 17-85mm f4.0-5.6 IS USM RRP £1349.99
£995
 60D + 17-55mm f2.8 IS USM RRP £1949.99
£1539

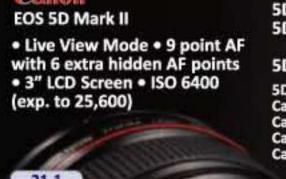
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From £749
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 60D + 18-135mm f3.5-5.6 IS RRP £1299.99
£959
 60D + 17-85mm f4.0-5.6 IS USM RRP £1349.99
£995
 60D + 17-55mm f2.8 IS USM RRP £1949.99
£1539



EOS 7D
 18.0 megapixels
 8.0 fps
 1080p movie mode
SAVE UP TO £823 ON RRP

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 7D + 18-135mm f3.5-5.6 IS RRP £1999.99
£1394
 7D + 15-85mm f3.5-5.6 IS USM RRP £2399.99
£1576
 7D + 70-300mm L IS USM RRP £2899.99
£2265

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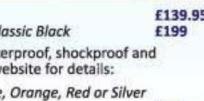
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EPSON Stylus Pro 3800, 3880	T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£44.99
EPSON Stylus Pro 4000, 4400, 7600, 9600	T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£44.99
	T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£69.99
EPSON Stylus Pro 4800, 4880:	T6051/6052/6053/6054/6055/6056/6057/6058/6059 110ml	£44.99
	T6061/6062/6063/6064/6065/6066/6067/6148/6069 220ml	£69.99
EPSON Stylus Pro 7800, 7880, 9800:	T6021/6022/6023/6024/6025/6026/6027/6118/6029 110ml	£44.99
	T6031/6032/6033/6034/6035/6036/6037/6128/6039 220ml	£69.99

Please call or check our website for further details.

E&OE. Prices may be subject to change, but hopefully not!

Lowering the Cost of Printing

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog!

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PRINTER INK CARTRIDGES



Canon Compatibles

BC13e Black 26ml	£2.99
BC16 B/C/M/Y 15ml	£2.99
BC16 PC/P/M/R 15ml	£2.99
PG15 Black 29ml	£4.99
CL18 B/C/M/Y/PC 15ml	£3.99
PG150 Black 19ml	£4.99
CL1521 B/C/M/Y/GY 9ml	£3.99
PG1525 Black 19ml	£4.99
CL1526 B/C/M/Y/GY 9ml	£3.99
BC124 Black 9ml	£1.99
BC124 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£15.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99

Canon Originals

BC13e Black 26ml	£10.99
BC16 B/C/M/Y 13ml	£9.99
BC16 PC/P/M/R 13ml	£9.99
PG15 Black 28ml	£12.99
CL18 B/C/M/Y 13ml	£11.99
CL18 PC/P/M/R 13ml	£11.99
PG17 Black 25ml	£11.99
PG19 Clear 19ml	£11.99
PG19 PB/M/B/C/M/Y 14ml	£10.99
PG19 PC/P/M/R/GY 14ml	£10.99
PG1520 Black 19ml	£9.99
PG1525 Black 19ml	£9.99
PG1526 Black 19ml	£8.99
PG37 Black 11ml	£12.99
PG40 Black 16ml	£15.99
PG50 Black 22ml	£22.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£15.99
CL38 Colour 9ml	£16.99
CL41 Colour 12ml	£19.99
CL51 Colour 21ml	£26.99
CL52 Photo 21ml	£19.99
CL51 Colour 9ml	£15.99
CL513 Colour 13ml	£19.99
KP-36IP Ink & Paper	£12.99
KP-108IP Ink & Paper	£29.99

Many more in stock!

HP Compatibles

No.15 Black 46ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.58 Photo 24ml	£12.99
No.88XL B/C/M/Y each	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.336 Colour 10ml	£16.99
No.336 Black 10ml	£7.99
No.338 Black 21ml	£10.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.363 Black 20ml	£6.99
No.364 B/C/M/Y each	£5.99

Many more in stock!

HP Originals

No.21 Black 5ml	£11.99
No.22 Colour 5ml	£14.99
No.38 All Colours 27ml each	£26.99
No.56 Black 19ml	£16.99
No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
No.100 Colour 5ml	£18.99
No.300 Black 4ml	£12.99
No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.337 Black 11ml	£17.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£24.99
No.343 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£13.99
No.363 Black 6ml	£13.99
No.364 B/C/M/Y 3ml each	£7.99
No.901 Black 4ml	£11.99
No.901 Colour 9ml	£16.99
No.920XL Black 49ml	£19.99
No.920XL C/M/Y 6ml each	£8.99
No.940XL Black 49ml	£23.99
No.940XL C/M/Y 16ml each	£15.99

Many more in stock!

Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Colour Series 10 Ink	£11.99
ESP Black Series 30 Ink	£6.99
ESP Colour Series 30 Ink	£

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Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

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16GB 20MB/s	£54.99 £26.99

SD Cards

SD Cards	
2GB Class 10	£9.99 £4.69
4GB Class 10	£14.99 £4.99
8GB Class 10	£19.99 £8.99
16GB Class 10	£40.99 £19.99

Lexar

Compact Flash	
8GB 60MB/s	£148.45 £38.99
8GB 90MB/s	£177.35 £47.99
16GB 60MB/s	£204.25 £68.99
16GB 90MB/s	£271.30 £94.99

SD Cards

SD Cards	
8GB Class 10	£70.45 £21.99
16GB Class 10	£130.73 £40.99

SanDisk

Sandisk Ultra 30MB/s	
4GB 30MB/s	£21.76 £14.99
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Sandisk Extreme 40&60MB/s	
4GB 40MB/s	£36.34 £21.99
8GB 60MB/s	£67.02 £38.99
16GB 60MB/s	£116.19 £68.99
32GB 60MB/s	£208.89 £134.99

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Sandisk Blue C2: 5MB/s	
2GB 5MB/s	£8.27 £4.99
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8GB 5MB/s	£24.10 £11.99

Sandisk Ultra C4: 15MB/s

Sandisk Ultra C4: 15MB/s	
2GB 15MB/s	£9.57 £5.99
4GB 15MB/s	£18.66 £7.99
8GB 15MB/s	£27.85 £14.99
16GB 15MB/s	£57.22 £28.99

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Sandisk Extreme C10: 30MB/s	
4GB 30MB/s	£21.33 £11.99
8GB 30MB/s	£37.42 £18.99
16GB 30MB/s	£52.02 £37.99
32GB 30MB/s	£92.02 £47.99

Sandisk Extreme Pro UHS1: 45MB/s

Sandisk Extreme Pro UHS1: 45MB/s	
8GB 45MB/s	£54.84 £27.49
16GB 45MB/s	£103.57 £58.99

xD Picture Cards

2GB Olympus	
	£24.99 £14.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable li-ion batteries. Manufactured by renowned independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon	
2LB/LH for Canon	£9.99
NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£12.99
NB-8L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£12.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
LP-E10 for Canon	£12.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP95 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£19.99
NP200 for Minolta	£12.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL19 for Nikon	£12.99
LI10B/12B for Olympus	£9.99
LI40B/42B for Olympus	£9.99
LI50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
CGA-S005 for Panasonic	£9.99
CGA-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
BCG10E (V3) for Panasonic	£19.99
BCG10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
BM9B (V2) for Panasonic	£24.99
VGB130 (V2) for Panasonic	£26.99
D-L10 for Pentax	£9.99
D-L150 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Battery Grips

A range of professional battery grips from Hahnel. Can take up to two Li-ion batteries for double the battery power. AA battery compartment, and/or vertical shutter release and/or infrared remote, depending on model.

For Canon DMKII:	
For Canon 7D:	£99.99
For Canon 30/40/50D:	£99.99
For Canon 60D:	£99.99
For Canon 450D:	£69.99
For Canon 500D:	£69.99
For Canon 550D:	£99.99
For Canon 1000D:	£69.99
For Nikon D40/D60:	£39.99
For Nikon D80/D90:	£99.99
For Nikon D300/D700:	£99.99
For Nikon D7000:	£99.99

This is just a sample, more in stock!

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£1.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	
Holder Wide Angle	£5.99
Hood Modular	£9.99
Hood Belows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.

£4.99	
Fog Light/Strong, each	£4.99
Diffuser Light/Strong, each	£4.99
Spot White/Clear, each	£4.99
80A, 80B, 80C, each	£4.99
81A, 81B, 81C, each	£4.99
82A, 82B, 82C, each	£4.99
85A, 85B, 85C, each	£4.99
Red, Orange, each	£4.99
Yellow, Green, each	£4.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99	

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit

£49.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £49.99 - saving nearly £5 on the individual prices.

Bayonet-Fit Lens Hoods

52mm Shaped Petal Hood	
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£6.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£6.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
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82mm Shaped Petal Hood	



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CAMERA BAGS



Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superb quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

Retrospective 20  £128	Sling-O-Matic 20  £126	Digital Holster 50 V2.0  £66
Airport International V2.0  £258	Streetwalker  £109	Urban Disguise 50 V2.0  £141



Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag, we will be happy to advise you. Please note that to comply with our strict quality standards, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro



Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproof zippered back pocket. Available in Khaki & Tan, Sage & Tan, Back & Tan, and Black & Black.

The Hadley Pro £149.99

More Billingham Bags

NEW Billingham f.2.8 £139.99
NEW Billingham f.1.4 £156.99
The Hadley Digital £99.99
The Packington £224.99
The Classic 550 £474.99

The 5 Series



A firm favourite with serious photographers, the 5 Series range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black.

Billingham 225 £229.99
Billingham 335 £239.99
Billingham 445 £259.99
Billingham 555 £289.99

The 7 Range
New Billingham bags for 2009, constructed from FibreNyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black.

Billingham 107 £229.99
Billingham 207 £249.99
Billingham 307 £269.99

Billingham Accessories

Superflex Inserts (all) £12.99
Shoulder Pads £17.99
Tripod Straps £15.99



Kata 3N1-10 £64.99
External Dimensions: 41.0 x 22.0 x 16.5cm
Internal Dimensions: 28.5 x 19.0 x 15.0cm

Kata 3N1-20 £74.99
External Dimensions: 44.0 x 23.5 x 19.0cm
Internal Dimensions: 31.5 x 20.5 x 16.0cm

Kata 3N1-30 £84.99
External Dimensions: 45.0 x 32.0 x 19.0cm
Internal Dimensions: 32.5 x 29.5 x 16.0cm

Kata 3N1-33 £119.99
For Kata 3N1 bags.

IMPROVED - Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with memory cards, 3 lenses, a flash, as well as other personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465i £59.99 **DR-466i** £64.99 **DR-467i** £69.99

DC Shoulder Bags
A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover.
DC 445 £49.99

DC-435 £29.99 **DC-437** £32.99 **DC-439** £36.99 **DC-441** £39.99 **DC-443** £42.99 **DC-445** £49.99

Insertrolley £52

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DC-435 £29.99 **DC-437** £32.99 **DC-439** £36.99 **DC-441** £39.99 **DC-443** £42.99 **DC-445** £49.99

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DC Shoulder Bags
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SHUTTER RELEASES

Hahnel Giga T Pro

Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a standard distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

Hahnel Combi TF

Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.6 metres.

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Excellent value for money - our best selling remote shutter release!

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E&OE. Prices may be subject to change, but hopefully not!

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FREE HEADS!

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MANFROTTO PRO TRIPODS

190XPROB Tripod

Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column

Weight: 1.85kg

Load: 5.0kg

Folded: 57cm

Height: 146cm

£114.99



055XPROB Tripod

Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column

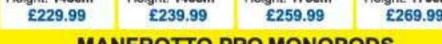
Weight: 2.04kg

Load: 7.0kg

Folded: 65cm

Height: 178cm

£129.99



190CXP03

Carbon Fibre 3-section legs, Q90 column

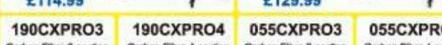
Weight: 1.29kg

Load: 5.0kg

Folded: 58cm

Height: 146cm

£229.99



190CXP04

Carbon Fibre 4-section legs, Q90 column

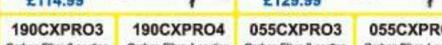
Weight: 1.34kg

Load: 5.0kg

Folded: 50cm

Height: 146cm

£239.99



055CXP04

Carbon Fibre 3-section legs, Q90 column

Weight: 1.65kg

Load: 8.0kg

Folded: 65cm

Height: 175cm

£259.99



055CX PRO4

Carbon Fibre 4-section legs, Q90 column

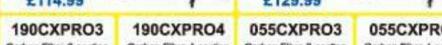
Weight: 1.70kg

Load: 8.0kg

Folded: 54cm

Height: 170cm

£269.99



224.99

£224.99

MANFROTTO PRO MONOPODS

MM294A3 Monopod

Aluminium 3-section

Weight: 0.50kg

Load: 5.0kg

Folded: 59cm

Height: 151cm

£29.99



MM294A4 Monopod

Aluminium 4-section

Weight: 0.50kg

Load: 5.0kg

Folded: 49cm

Height: 151cm

£34.99



697B Monopod

Aluminium 3-section

Weight: 0.60kg

Load: 10.0kg

Folded: 64cm

Height: 162cm

£35.99



680B Monopod

Aluminium 4-section

Weight: 0.83kg

Load: 10.0kg

Folded: 51cm

Height: 154cm

£47.99



681B Monopod

Aluminium 3-section

Weight: 0.78kg

Load: 12.0kg

Folded: 67cm

Height: 161cm

£49.99



MANFROTTO PRO HEADS

492 Ball Head

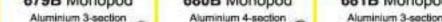
non quick-release 1/4" thread

Weight: 0.12kg

Load: 2.0kg

Folded: 31.99

£31.99



234 Tilt Head

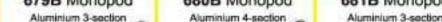
ideal for monopods

Weight: 0.27kg

Load: 2.5kg

Folded: 26.99

£26.99



494 RC2 Ball Head

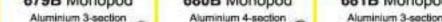
with RC2 quick release

Weight: 0.32kg

Load: 4.0kg

Folded: 46.99

£46.99



496 RC2 Ball Head

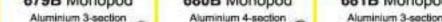
with RC2 quick release

Weight: 0.46kg

Load: 6.0kg

Folded: 54.99

£54.99



498 RC2 Ball Head

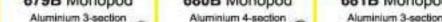
with RC2 quick release

Weight: 0.67kg

Load: 8.0kg

Folded: 64.99

£64.99



468MG RC2

Hydrostatic Ball Head

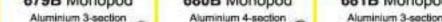
magnum, with RC2 q/r

Weight: 0.65kg

Load: 10.0kg

Folded: 199.99

£199.99



808 RC4 Pan / Tilt

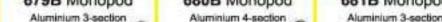
with RC4 quick release

Weight: 1.42kg

Load: 8.0kg

Folded: 104.99

£104.99



410 Geared Head

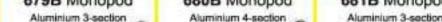
with RC4 quick release

Weight: 1.22kg

Load: 5.0kg

Folded: 149.99

£149.99



056 3D Head

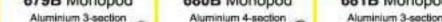
non quick-release 1/4" thread

Weight: 0.50kg

Load: 3.0kg

Folded: 29.99

£29.99



460MG 3D Head

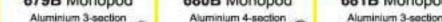
magnesium, with RC2 quick release

Weight: 0.43kg

Load: 3.0kg

Folded: 69.99

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for demonstration in our showroom in Leamington Spa

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496RC2
BALL HEAD



496RC2
BALL HEAD

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496RC2: ~~£54.99~~ £27.49

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055XPROB: £129.99
496RC2: ~~£54.99~~ £27.49

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804RC2
THREE WAY
HEAD

190XPROB
ALUMINIUM TRIPOD

HALF PRICE HEAD **FREE CAMERA BAG**

AGILE
SLING BAG



804RC2
THREE WAY
HEAD

055XPROB
ALUMINIUM TRIPOD

HALF PRICE HEAD **FREE CAMERA BAG**

VELOCE
BACKPACK

190XPROB: £114.99
804RC2: ~~£59.99~~ £29.99
Agile I: ~~£59.99~~ FREE*

Deal Price:
£144.98

055XPROB: £129.99
804RC2: ~~£59.99~~ £29.99
Veloce V: ~~£89.99~~ FREE*

Deal Price:
£159.98

...and Free Heads...



324RC2
GRIP HEAD

FREE* 324RC2 with Manfrotto
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190CXPRO4:	£239.99
055CXPRO3:	£259.99
055CXPRO4:	£269.99

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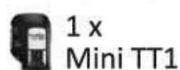
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Easy to use; just slide in place and begin to shoot. The new PocketWizard ControlTL System interprets the complex TTL data being sent through the camera's hot shoe and digitally transmits it in a reliable radio signal. Change the exposure compensation dial on the camera, and those commands pass seamlessly through the system to your remote flash. Adjust your aperture or ISO and the system automatically corrects for those changes.

Starter Bundle

**DEAL 1
£299**



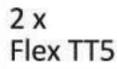
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Expansion Bundle

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Simply add the AC3 ZoneController to your on-camera Mini TT1 Transmitter or Flex TT5 Transceiver and you instantly have three zones of flash control. Whether working in TTL or Manual mode, you now have control over all your flashes directly from the camera's position.

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Features

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- 4 stop Image Stabilizer
- Enhanced image quality with SWC coating
- 3 IS modes
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Panasonic GX-1

Features

- 16 megapixel sensor (same as G3)
- ISO 160-12,800
- Orientation sensor
- 3 inch, 460,000 dot LCD
- Full AVCHD 1080/60i video 30fps
- Continuous shooting up to 20fps (at reduced resolution)
- Electronic level gauge
- Four available Fn buttons (2 onscreen)
- 4.2 fps shooting at full resolution, 9 RAW, unlimited JPEG



The 16 megapixel Live MOS sensor is at the heart of this cameras high quality image rendering. A dedicated circuit reads out signals with minimum noise, the level of noise is therefore, significantly suppressed by more than 66%. Notably max ISO 12800 is available with DMC-GX1. When shooting at high ISO setting, the signal to noise value is improved by approx. 200% compared to previous sensors. The Contrast AF boasts higher accuracy especially when shooting with a bright lens with small F value. Taking further advantage of Contrast AF, the DMC-GX1 incorporates full-area focusing.

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GX1 + 14-42mm £599

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*With compatible stereo microphone
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75mm F2.8 EL	E++ £79	300mm F4 L USM	E++ / Mint- £869 - £949
100mm F4 PE Macro	E++ £249	400mm F5.6 L USM	E++ / Mint- £929 - £949

105mm F3.5 E

105mm F4.5 PE Macro	E++ £249	100mm F2.8 Macro	E++ / Mint- £319 - £329
135mm F4 PE	E++ £249	Cosina 28-210mm F3.5-5.6 MC	E++ £549
150mm F3.5 E	As Seen / Unused £39	Samyang 50mm F2.8 Macro	E++ £129
150mm F3.5 PE	E++ £149	Sigma 10-20mm F4-5.6 DC HSM	E++ £309
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Schott B270 Optical Glass
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Slim Line filter mount

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 Canon AF - M42 Adapter
 Minolta MD - M42 Adapter
 Minolta AF - M42
 Nikon - M42 (Praktica/Pentax) Adapter
 Pentax K - M42 Adapter
 Yashica/Contax - M42 Adapter
 Leica M - L Screw 28-90
 Leica M - L Screw 50-75
 Leica M - L Screw 35-135
 Canon AF-Nikon
 Anon AF - M42
 Minolta/Sony AF -MD

C Mounts

C Mount - M42 Screw
 C Mount - Canon AF
 C Mount - Canon FD
 C Mount - Pentax K
 C Mount - Nikon
 C Mount - Minolta MD
 C Mount - Olympus OM
 C Mount T2
 Canon AF-Nikon
 Anon AF - M42
 Minolta/Sony AF -MD

Body Caps

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 Canon AF Body Cap
 Minolta Body Cap MD
 Minolta AF Body Cap
 Nikon Body Cap
 Olympus Body Cap
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 Praktica M42 Body Cap
 Contax/Yashica Body Cap

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 49mm Rubber Lens Hood
 52mm Rubber Lens Hood
 55mm Rubber Lens Hood
 58mm Rubber Lens Hood
 62mm Rubber Lens Hood
 67mm Rubber Lens Hood
 72mm Rubber Lens Hood
 77mm Rubber Lens Hood

Wide Angle Rubber Lens HOOD

W/A Rubber lens Hood 49mm
 W/A Rubber lens Hood 52mm
 W/A Rubber lens Hood 55mm
 W/A Rubber lens Hood 58mm
 W/A Rubber lens Hood 62mm
 W/A Rubber lens Hood 67mm

Wide Angle-Tele Lens HOOD 24mm-80mm plus

49mm
 52mm
 55mm
 58mm
 62mm
 67mm
 72mm
 77mm

Reversing Rings

52mm Canon FD
 55mm Canon FD
 52mm Contax/Yashica
 55mm Contax/Yashica
 52mm Minolta
 55mm Minolta
 49mm Minolta Auto Focus
 55mm Minolta Auto Focus
 52mm M42
 55mm M42
 58mm M42
 30.5-43mm 37-42mm
 30.5-43mm 37-43mm
 30.5-46mm 37-46mm
 30.5-49mm 37-49mm
 30.5-52mm 37-52mm
 30.5-7mm 37-55mm
 32.5-37mm 37-58mm
 34-37mm 37.5-37mm
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 34-49mm 37.5-49mm
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 35.5-37mm 37-46mm
 35.5-49mm 38.1-49mm
 37-27mm 38.1-52mm
 37-28mm 381-55mm
 37-30mm 39-40mm
 37-30.5mm 39-49mm
 37-35.5mm 39-49mm
 37-37mm 39-52mm
 37-34mm 39-52mm
 37-35.5mm 40.5-37mm
 30.5-25mm 37-37mm 40.5-43mm

Small Metal Hoods

27mm
 28mm
 30mm
 34mm
 37mm
 40.5mm
 43mm
 46mm

Shaped Petal Lens Hoods

49mm
 52mm
 55mm
 58mm
 62mm
 67mm
 72mm
 77mm
 82mm
 86mm
 95mm
 105mm

Series 7 Rings

37mm Series 7 Ring
 46mm Series 7 Ring
 49mm Series 7 Ring
 52mm Series 7 Ring
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Spirit Level

Shoe Fitting 2 Way Spirit Level
 Shoe fitting three bubble
 Sony Shoe fitting two way
 Sony shoe fitting three bubble



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 T2 Mount Pentax AF
 T2 Mount Praktica B
 T2 Mount Yashica/Contax
 T2 Mount Yashica/Contax AF
 T2 Microscope Adapter

Snap Caps



Snap Caps with centre finger grips



Double threaded Filter rings with screw retaining ring

25.5mm	49mm
27mm	52mm
28mm	55mm
30mm	58mm
30.5mm	62mm
34mm	67mm
35.5mm	72mm
37mm	77mm
40.5mm	82mm
43mm	86mm
46mm	95mm
48mm	105mm
49mm	127mm



Rotating Double threaded filter rings with screw retainer

49mm	52mm
52mm	55mm
55mm	58mm
58mm	62mm
62mm	67mm
67mm	72mm
72mm	77mm
77mm	82mm
82mm	86mm



Rollei 66 Step Rings

Step Ring Rol 66 - 62mm
 Step Ring Rol 66 - 67mm
 Step Ring Rol 66 - 72mm u



Stepping Rings - The first number is the camera lens filter thread

20 - 25mm	30.5 - 28mm	37 - 37.5mm	40.5 - 46mm	48 - 49mm	52 - 46mm	58 - 55mm	69 - 72mm
25 - 28mm	30.5 - 33mm	37 - 37.5mm	40.5 - 48mm	48 - 52mm	52 - 48mm	58 - 62mm	69 - 77mm
25 - 30mm	30.5 - 35.5	37 - 40.5mm	40.5 - 49mm	48 - 55mm	52 - 49mm	58 - 67mm	72 - 52mm
25 - 37mm	30.5 - 37mm	37 - 42mm	40.5 - 52mm	48 - 58mm	52 - 52mm	58 - 72mm	72 - 58mm
27 - 28mm	30.5 - 43mm	37 - 43mm	43 - 34mm	48 - 62mm	52 - 55mm	58 - 77mm	72 - 62mm
27 - 30mm	30.5 - 46mm	37 - 46mm	43 - 37mm	49 - 34mm	52 - 58mm	60 - 62mm	72 - 67mm
27 - 37mm	30.5 - 49mm	37 - 49mm	43 - 39mm	49 - 37mm	52 - 62mm	62 - 46mm	72 - 77mm
27 - 43mm	30.5 - 52mm	37 - 52mm	43 - 46mm	49 - 39mm	52 - 67mm	62 - 49mm	72 - 82mm
27 - 46mm	30.5 - 7mm	37 - 55mm	43 - 49mm	49 - 43mm	52 - 72mm	62 - 52mm	72 - 86mm
27 - 49mm	32.5 - 37mm	37 - 58mm	43 - 52mm	49 - 46mm	52 - 77mm	62 - 55mm	72 - 95mm
27 - 52mm	34 - 37mm	37.5 - 37mm	43 - 55mm	49 - 48mm	55 - 37mm	62 - 58mm	77 - 49mm
28 - 27mm	34 - 43mm	37.5 - 43mm	43 - 58mm	49 - 52mm	55 - 46mm	62 - 67mm	77 - 52mm
28 - 30mm	34 - 46mm	37.5 - 46mm	43 - 62mm	49 - 55mm	55 - 48mm	62 - 72mm	77 - 62mm
28 - 30.5mm	34 - 49mm	37.5 - 49mm	43 - 67mm	49 - 58mm	55 - 49mm	62 - 77mm	77 - 67mm
28 - 35.5mm	35 - 28mm	37.5 - 52mm	46 - 43mm	49 - 62mm	55 - 52mm	67 - 52mm	77 - 82mm
28 - 37mm	35.5 - 37mm	37 - 46mm	46 - 48mm	49 - 67mm	55 - 58mm	67 - 55mm	77 - 86mm
30 - 28mm	35.5 - 49mm	38.1 - 49mm	46 - 49mm	49 - 72mm	55 - 62mm	67 - 58mm	82 - 67mm
30 - 30.5mm	37 - 27mm	38.1 - 52mm	46 - 52mm	49 - 77mm	55 - 67mm	67 - 62mm	82 - 72mm
30 - 33mm	37 - 28mm	38.1 - 55mm	46 - 55mm	50 - 49mm	58 - 37mm	67 - 72mm	82 - 77mm
30 - 37mm	37 - 30mm	39 - 40mm	46 - 58mm	50 - 52mm	55 - 72mm	67 - 77mm	82 - 86mm
30 - 43mm	37 - 30.5mm	39 - 49mm	46 - 62mm	50 - 55mm	58 - 46mm	67 - 82mm	86 - 82mm
30 - 46mm	37 - 34mm	39 - 52mm	46 - 67mm	50 - 58mm	58 - 48mm	69 - 52mm	86 - 95mm
30 - 49mm	37 - 35.5mm	40.5 - 37mm	48 - 43mm	52 - 37mm	58 - 49mm	69 - 62mm	95 - 86mm
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Extreme Jacket 2

Some main points/features...

Outer shell is 100% polyester micro suede, DuPont Teflon treated to repel dirt, water and unwanted stains, with TPU lamination in more than 8033mm waterproofing and 5826g/m²/24hrs breathability

Two way side zips allow you to crouch/sit easily and comfortably with freedom of movement and allow access to trouser pockets without opening the front of jacket

2x Expandable floating pockets with removable anti-shock padding for lenses & cameras

2x Chest pockets for memory cards, batteries and other photography accessories

2x Bellowed Chest compact pockets and 2x Fleece lined hand warmer pockets

1x Extra large rear pockets expands to "Sit Anywhere Sheet"

For full details please see web www.stealth-gear.com

Jacket/Vest and Trousers available in 'Rural' green and 'Urban' grey

Extreme Trousers 2N

Outer shell is 100% polyester micro suede, DuPont Teflon treated to repel dirt, water and unwanted stains, with TPU lamination in more than 8033mm waterproofing and 5826g/m²/24hrs breathability. Reinforced panels 100% nylon, waterproof and breathable and windproof, DuPont Teflon treated, in contact areas. Removable knee pads - Removable internal gaiters - Brace attachments - Ventilation zips on top sides of trousers, stay cool in summer

Adjustable waist straps, for the perfect fit - Velcro adjustable ankle straps to pull the trousers in our out - High back - Mesh inner for breathability - Taped seems for guaranteed waterproof 2x Accessory pockets which are ideal for carrying valuables

1x Dual CF memory card holder - 2x Mesh ventilation zip downs (top) - 2x Press stud lens/accessory side pockets,

2x Bellowed press stud accessory rear pockets - All Pockets are fully waterproof

Extreme Detachable Fleece 2

Can zip into Extreme Photographers Jacket 2 - Forest Green Colour - Stylish design - Lightweight - 100% polyester laminated with TPU and 100% polyester mesh - Weight of the fleece with lamination is 270g/m² - Elasticated cuffs to prevent wind entering the fleece - Reinforced 100% nylon shoulders - Showerproof - Breathable - Pull cord to allow you to pull the fleece into your body to prevent wind entering the fleece - New improved fleece collar

One & Two Man Hides

The camo-tree camouflage pattern was designed in the U.K. by a team of photographers, specifically for the U.K. countryside, and is suitable for all year round use. Hides are of spring steel construction and can be setup in seconds. There is a cup holder in chair and both are ideal to be used with monopod & tripods. Both are manufactured from heavy duty polyester material and come with a carry backpack.

1 Man Hide: Height :1.35M - Base length :1.1m - Base width :0.8m
Weight approx: 11.7lbs. (Blind & Chair)

2 Man Hide: Six windows for 360° viewing - Height: 1.52M
Length: 1.55M - Depth: 1.32M - Weight approx: 17lbs (Blind & Chair)
Chair capacity: 500lb

NEW! Aqua and Square hides available - please see web

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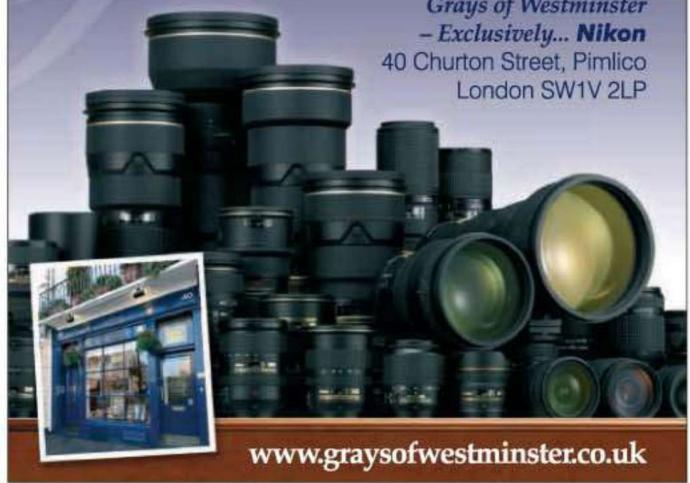
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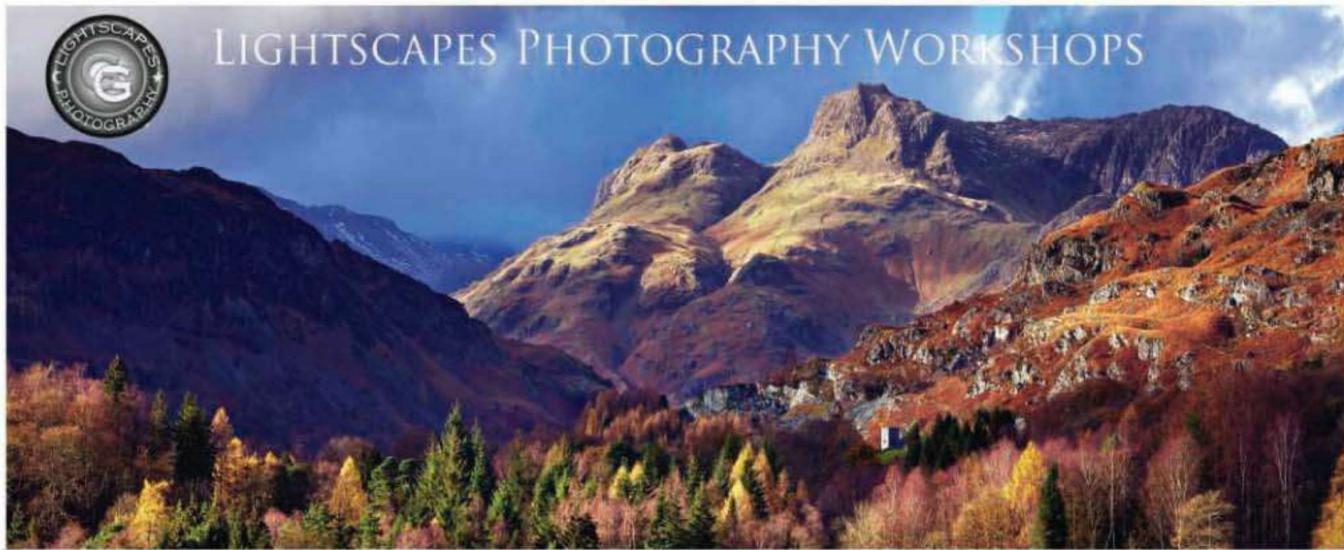


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LIGHTSCAPES PHOTOGRAPHY WORKSHOPS



'Just to say thanks for a great workshop. Good accommodation and food, good like minded company, great locations and tuition tailored to each of our needs. It couldn't be better.' Kevin Haigh - Isle of Skye March 2011

All 2011 Workshops Sold Out - See below and Website for 2012 dates

"I thoroughly enjoyed the workshop weekend with Gary in the Lakes. I have learned new technical skills but more importantly how to look beyond the obvious to get a different perspective on a shot and how to make the most of the conditions.

Gary's passion for landscape photography is infectious."

Claire Marshall Lake District September 2011

All Workshop Places taken for 2011

January 2012

17th - 21st - Glencoe/Isle of Skye Winter
4 Nights Dinner Bed and Breakfast £695.00 (2 Places)
27th - 29th - Lake District
2 nights Dinner Bed and Breakfast £425.00 (1 Place)

February 2012

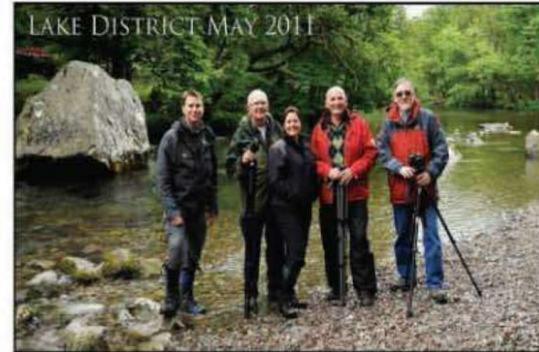
3rd 5th Shropshire Winter Workshop
2 nights Dinner, Bed and Breakfast £395.00 (2 places)
24th - 26th - Lake District
2 nights Dinner Bed and Breakfast £425.00 (1 Place)
28th - 3rd Isle of Skye Winter / Glencoe
4 Nights Dinner Bed and Breakfast £745.00 (1 Place)
Includes Digital Capture to Print in Hotel

March 2012

16th - 18th - Lake District
2 nights Dinner Bed and Breakfast £425.00 (2 Places)
28th - 3rd Isle of Skye/Glencoe
4 Nights Dinner Bed and Breakfast £745.00 (2 Places)
Includes Digital Capture to Print in Hotel
27th - 30th Northumberland Workshop
3 nights dinner bed and breakfast £575.00 (2 Places)

June 2012

22nd June-2nd July - Iceland (3 places left)
Please see website for details or email me.



"Gary - thanks for a superb weekend with excellent support and tuition - thoroughly enjoyed and extremely good value"
Kevin Gibbin Lake District 2011

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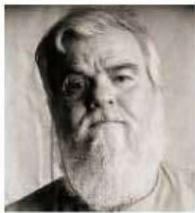
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ROGER HICKS

Photography is like any other task – if you want to do a good job, half the work is in the preparation

BACKGROUNDS are the downfall of many an otherwise successful picture. The classic example is the tree apparently growing out of someone's head, but the worst I ever did was a picture of my girlfriend with a car driving into her ear. I was 19 or 20, and she was leaning on my first car. To a young man, his first car and his first serious girlfriend (later my fiancée, though in the end we never married) are two of the most important things in the world. For me, my camera was pretty important, too. I focused carefully; set the exposure rather more accurately than I sometimes did in those days; and completely failed to check the background.

If I'd taken a second shot, it would have needed a monumental stroke of bad luck for the same thing to have happened, but of course, in those days I was worried about 'wasting' film, even though I had been given 800 feet of grievously outdated Ilford FP3. As it is, I've since cloned out the car in Adobe Photoshop, and to my chagrin, it is indeed a rather good picture of its type: a happy, smiling and rather beautiful girl leaning against a 1964 Volkswagen, the epitome of a girlfriend-and-car shot.

And yet, a decade later, I still hadn't learned my lesson. I wince as I look back on domestic portraits with not just electrical sockets in the background, but electrical sockets with 'Christmas tree' adaptors in them, trailing wires in all directions. The wires were not powering anything I needed for the picture, and even if they had been, it would have been simple enough to pull them out, put in a single (and much neater) extension cable and run the 'Christmas tree' off that.

At this point, though, we have left the realm of backgrounds and wandered into the realm of logistics. It's an ugly word, originally referring to the art of moving and quartering (lodging) troops, but it's also a very useful one: today, it means having what you need, where you need it. You can't afford to rely on someone else having the extension cable you need.

Which is exactly what most amateurs don't do, although they may bring every camera and lens they

own. I can remember, again in my 20s, going along to a camera club model night with every single 35mm camera and lens I owned: even in those days, three or four bodies and seven or eight lenses. What did I think I was going to photograph with a 200mm? And a teleconverter? In the end, I used mostly the 21mm to photograph the other photographers. Having already worked as an assistant in a London hire studio, models were hardly a novelty to me, but a pack of photographers at a model night was.

But at least at a model night I'd expect the lights to work (I am an eternal optimist) and I probably wouldn't bring my own sync lead, although that's the first thing I'd think of if I were using my own lights: the time you don't have a spare is the time it goes wrong. Nor would I have at least one spare bulb for the modelling lights, and a box of tissues (models *always* need tissues). Or the extension cable... But if I were organising the shoot, I'd take all that, and more, including, quite possibly a few props and some water, and (depending on the shoot) a bottle of fizzy wine and some glasses. Or on a travel shoot, even if it were only over a weekend, I'd make sure I had lens-cleaning equipment, plenty of film or spare memory cards, extra batteries and

a charger, and anything else I could come up with when I sat down beforehand and ran through the sort of pictures I was likely to take, and the equipment (photographic and non-photographic) that I was likely to need in order to take them.

In other words, I don't just pay attention to the background of the picture: I also pay attention to the background of taking the picture. There is far more to think about than just the camera(s) and the lens(es). To this end, I have a number of checklists on my computer at all times, which I consult before I leave, and as far as I possibly can I pretend, mentally, that I am at the shoot and reaching for the equipment I need. Often this isn't photographic, and in many cases, it isn't even physical: it's in my head. Which brings us back to watching the background. **AP**

'Logistics is an ugly word, originally referring to the moving and quartering (lodging) of troops, but it is a very useful one: today, it means having what you need where you need it. You can't afford to rely on someone else'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU
Telephone 0203 148 4138 **Fax** 0203 148 8123
Email amateurphotographer@ipcmmedia.com
Picture returns: Telephone 0203 148 4121
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Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 2516
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Publishing team

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"Being a successful photographer or even just being good at talking about it is not the same as making a living from it, which Andrew will explain to you. Listen carefully, he knows what he's talking about."

Ray Wells, Chief Picture Editor,
The Sunday Times, London



Wildlife Courses also available! See website

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Explains how best to use your Canon EOS 60D; to navigate the comprehensive menu display and to give the photographer more confidence in exploring the wide range of manual controls available.

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